

# THE WILLIAM CAREY BARTON FAMILY

A STUDY IN HISTORICAL ARCHAEOLOGY

by Edward B. Jelks

With a History of the  
Barton Family

by  
John W. Muirhead



THE BLOOMINGTON-NORMAL BLACK HISTORY PROJECT  
McLEAN COUNTY HISTORICAL SOCIETY  
BLOOMINGTON, ILLINOIS

1996



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and

The Barton House Site: 1860s to 1890s

by

Greg Koos and Leah J. Bottger

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McLEAN COUNTY HISTORICAL SOCIETY  
BLOOMINGTON, ILLINOIS  
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Funded in part by gifts from  
Ellen and Minor Myers  
Bloomington-Normal Black History Project  
Wilbur Barton  
Mildred Pratt  
John W. Muirhead

#### ERRATA

- p. vii. should read: "Figure 8. William Carey Barton and his wife, Cynthia, with their children, Gladys and Hillard."
- p. 1. caption for Figure 4 should read: "Unidentified ferrotype, dated ca. 1890 on the basis of clothing style, in the Barton family photograph album."
- p. 1. caption for Figure 5 should read: "Unidentified ferrotype, dated ca. 1890 on the basis of clothing style, in the Barton family photograph album."
- p. 4. caption for Figure 8 should read: "William Carey Barton and his wife, Cynthia, with their children, Gladys and Hillard."

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# FOREWORD

Between June 14 and June 30, 1994 archaeological investigations were carried out at the old William Carey Barton home at 304 East Cherry Street, Normal, Illinois under sponsorship of the McLean County Historical Society and the Bloomington-Normal Black History Project. Edward B. Jelks directed the project, Preston Hawks was assistant director, and labor was contributed by volunteers. Patty Wagner, Director of Education for the McLean County Historical Society helped supervise the field crew.

## ***The Bloomington-Normal Black History Project***

The Bloomington-Normal Black History Project (BNBHP) had its beginnings in 1974 when Illinois State University professor Dr. Mildred Pratt assigned a student, Janet McMath, to record recollections of elderly blacks in Peoria about folk medicine practices of the past. The same year, Dr. Pratt began a program of black oral history in Bloomington.

The BNBHP's purposes, as stated in their by-laws, is to: "conduct research; collect artifacts, documents, oral histories and genealogies; to publish; to conduct educational programs and workshops; and to sponsor exhibits and tours, all of which relate to the history of African-Americans in Bloomington-Normal, McLean County, Illinois."

Over the years these purposes have been pursued with notable success. Many artifacts, photographs, and documents have collected; articles on black history have been published; major exhibits have been prepared for public display; papers have been presented at local, state, and national scholarly conferences; archaeological investigations of black-related sites have been sponsored.

In 1989 the BNBHP became an affiliate of the McLean County Historical Society.

## ***The Barton Archaeological Project***

The project had a twofold purpose: (1) to document the everyday life of a black family in Normal in the early decades of the 20th century, employing both archaeological and historical research methods, and (2) through lectures and hands-on fieldwork to provide a learning experience in historical archaeology for the volunteer participants.

Prior to beginning the fieldwork, the volunteer participants were given preliminary instruction through lectures on archaeological field methods by myself and on the study of material culture by Patty Wagner and Marcia Young.

## ***Organization of the Report***

This report consists of four chapters. Chapter 1 is a brief history of the Barton family, written by John W. Muirhead. Chapter 2, co-authored by Greg Koos and Leah J. Bottger, traces the sequence of owners of the Barton House from its construction in the 1860s to the present. Chapter 3 describes archaeological exploration of the Barton House lot in 1988 and 1994, Chapter 4 discusses the artifacts found by the archaeologists, and Chapter 5 consists of interpretive comments based on the historical and archaeological data. In an appendix, artifacts are tabulated by class (ceramics, glass, etc.) and by the locations where they were found.

E.B.J.

April 1996



## Acknowledgments

My sincere thanks go to the intrepid eleven volunteer diggers, without whom the project could not have been carried out: Tiffany Arnold, Norma Ashbrook, Benjamin Bell, Adam Bennington, Kelly Cole, Mary Goldsmith, Monica Hesse, Bond Lammey, Larry McBride, Jeff Myers, and Michelle Pilon. They learned that archaeological fieldwork generates not only exciting finds but also blistered hands and a lot of perspiration.

I am indebted to the project's assistant director, Preston A. Hawks, who not only kept the field records in order but also roved the project area like a tiger on the prowl, helping to keep the work going properly and assisting the volunteers as needed. After the fieldwork was completed, Preston also supervised the volunteer participants in the laboratory, where they washed, sorted, labeled, and stored the artifacts. Finally, he tabulated the artifacts by class (see the Appendix).

Patty Wagner, the Historical Society's director of education, after assisting with preliminary planning and logistics, reported to the dig every day, riding herd on the teenage volunteers and lending a cheerful helping hand with the seemingly endless series of exigencies that invariably arise on every archaeological dig.

John W. Muirhead, author of Chapter 2, and Greg Koos and Leah Bottger, co-authors of Chapter 3, provided historical context essential to the archaeological interpretations. Their scholarly contributions are a vital element of this study of Barton family history.

Marcia Young gave an informative lecture on studying material culture to the participants.

Ceramics expert Mary Haskell identified children's tea-set patterns and provided information on their age and place of manufacture.

Special thanks are due those who helped with the mechanics of putting this report together:

Robert Finnigan, who used his computer wizardry to digitize the illustrations and integrate them into the text.

William LaBounty, who formatted the manuscript for submission to the printer.

Financial support for this project was provided by: the McLean County Historical Society, which assigned several weeks of Patty Wagner's time to field and laboratory supervision, and which allocated funds to help defray the cost of supplies and materials; the Bloomington-Normal Black History Project, which paid the fees for four black teenage student participants. Ellen and Minor Myers, who made a cash donation that was applied to field expenses.

From their store of archaeological field equipment, the Department of Sociology and Anthropology, Illinois State University, kindly lent the project surveying instruments, shovels, and other equipment.

We are especially indebted to Wilbur (Barney) Barton, last surviving child of Carey and Cynthia Barton. He freely provided information about the Barton family that could not have been obtained elsewhere, including recollections about growing up in the Barton house. He generously offered the use of the house for our field headquarters—a most welcome oasis in the summer heat where we kept soft drinks in his refrigerator and ate our sack lunches in his air-conditioned kitchen. He drove over from his home in Indianapolis several times to visit the dig and to regale us with vivid recollections of growing up in Normal, pointing out where the carriage barn, the grape arbor, the vegetable garden, the privy, the well, and other things were located in the yard.

E.B.J.

April 1996

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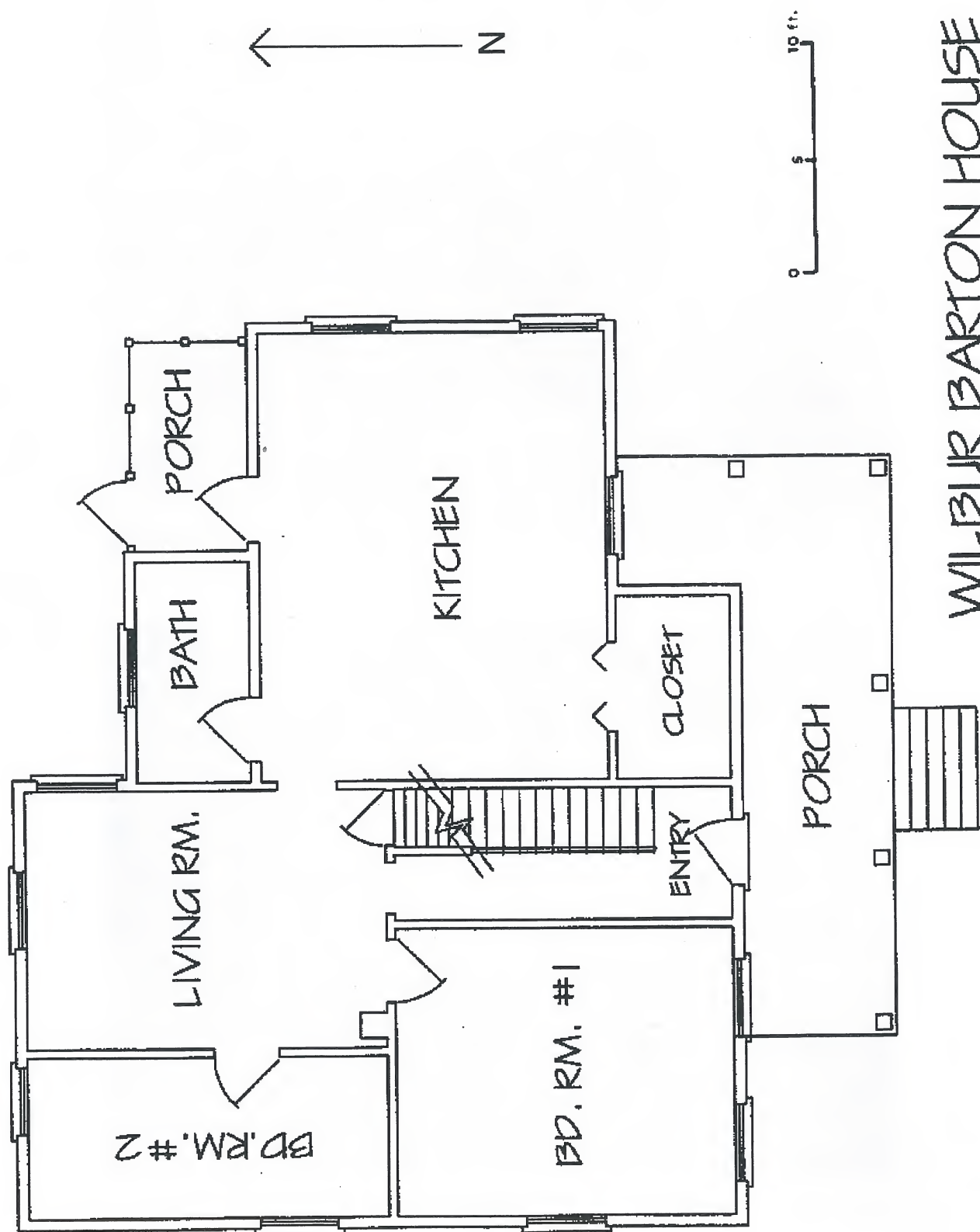


Figure 1. William Carey Barton house at 304 East Cherry Street, Normal, Illinois



Figure 2. Rear of Barton house.





WILBUR BARTON HOUSE  
304 CHERRY NORMAL, IL

Figure 3. Plan of ground floor, Barton house.



# CHAPTER ONE

## THE BARTON FAMILY\*

by John W. Muirhead

### Early Nineteenth Century Family History

Ancestral roots of the Barton family of Normal, Illinois run deep and wide in the soils of nineteenth century American history. Bartons living today and their ancestors have been part of many of the great migrations that have shaped the United States. Some were original inhabitants of North America who were forced from their homes along what has often been called the "Trail of Tears" to land near and beyond the Mississippi River. Others were part of that great European influx which had been responsible for the Native American migration. These ancestors were part of a pioneer movement westward into Kentucky, Illinois, and Missouri. Still others were taken from Africa against their will and brought

across the United States into the Upper South. Later, his family with its varied racial and cultural influences slowly led the migration from plantation South to the urban North.

When William Charles Barton, Sr. and his young wife Phoebe came to live in Alton, Illinois, territorial law required them to register themselves as "free people of colour." Local authorities were not immediately aware of the law and did not have them register until September 15, 1815. From this record we learn that William, who had been born in Maryland in the 1770s (U. S. Census Records, Madison Co., 1850), had been manumitted by John Adair in Kentucky. Phoebe had been granted her freedom in St. Clair County, Illinois. William Sr. and Phoebe were both described as having "yellow

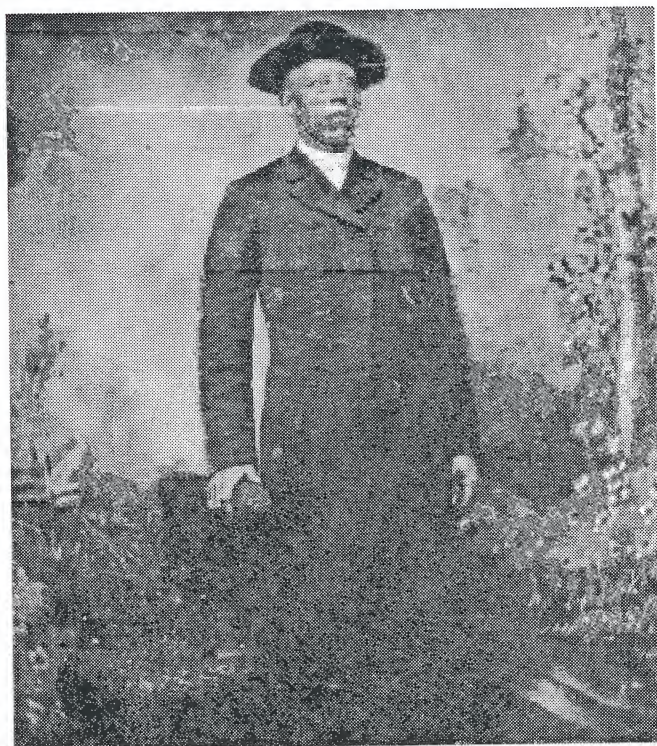


Figure 4. Unidentified ferrotypes, dated ca. 1890 on the basis of clothing style, in the Barton family photograph album; possibly William Charles Barton, Jr., father of Milton.

\*I'd like to thank Michele McNaab for the materials she found for me at the Urbana Free Library, particularly the marriage records and the indenture records of Madison County. Her help with McLean County marriage and death records, and her contribution of Milton Barton's obituary aided greatly. Robert Finnigan provided useful documentation about the Barton family, including two obituaries. I'd also like to thank Edward Jelks for his keen-eyed editing of my manuscript; Paul Bushnell



Figure 5. Unidentified ferrotypes, dated ca. 1890 on the basis of clothing style, in the Barton family photograph album; possibly Milton, father of William Carey.

who has shared census information tediously collected; Greg Koos who has fed me very interesting sources over the years; Scott Wagers who has inspired by his hard work on related projects; Reginald Whittaker, Wilbur Barton, and Lucinda Posey for their contributions to this specific project and other projects as well; and Mildred Pratt whose interviews got this all started.



complection" in the county register (Johnston 1982: 169). By 1815, they had four young children. George, William Jr., Eliza and Polly had all been born free. Genetically a mixture of European and African, these possessors of free papers would have existed in a quasi-free condition in Illinois territory. Many black residents in Alton, at that time, were being held to lengthy indentures, some of which exceeded their bearers' life expectancies (*History of Madison County, Illinois* 1882: 118).

Barton family tradition claims a strand of Native American ancestry and a tragic displacement from the Carolinas (Barton ms2). Written records support this contention. In 1831, William and Phoebe's son George married Quenteny (Queentinea, Queeny) Stewart. Five years later, William Jr. married Glafey (Glafy, Lafy) Harris (Madison County, Illinois Marriage Records). Despite variant spellings of names and inconsistent ages, census records confirm that both women were born in North Carolina in the early 1800s. The names of these women and their place of birth seem consistent with the claim of probable Cherokee ancestry. Glafey's obituary in 1882 noted that she was "a colored woman with a strain of Indian blood" (*Sentinel*, September 22, 1882: 1). In addition, the obituary of Milton Barton, son of William Jr. and Glafey, stated that his mother was of Indian descent (*Weekly Pantagraph*, June 19, 1885: 6).

The family from which Milton's future wife came made its way to Missouri. In the early 1840s, Jane and Robert Robinson moved from Missouri into the northern section of Madison County, Illinois with their daughter

Lucinda (Fig. 6). Jane had been born in North Carolina and Robert in Tennessee (*The Daily Pantagraph*, February 25, 1929: 5; U. S. Census Records, Madison Co., 1850). Living with them at the time was Susanna Hawkins, who, according to the census record, was born in Virginia in 1767. This family, too, was racially mixed. Lucinda's grandchildren believe that she had Irish, African and Native American ancestry (Barton ms2).

These families had moved into an area that was growing rapidly. Alton had a natural harbor on the Mississippi River and was developing as a transshipment center. It was also a place where the slavery issue was being hotly debated. Opposition to slavery was strong in the Alton and Upper Alton area, as was support of it in neighboring Missouri (Buisseret 1990: 64). In 1837, Elijah Lovejoy, the abolitionist newspaperman, was killed there in the midst of these violent disagreements. The Barton and Robinson families were part of a significant black and mixed population that had moved into Madison County. Some of the members of this community had been born free. Others had been slaves or had recently been freed from long-term indentures. By 1850, they were involved in a variety of occupations. Some, of course, were day laborers, but many were now barbers, blacksmiths, carpenters, boatmen, and stonemasons, as well as coopers and farm laborers in larger numbers (U. S. Census Records, Madison Co., 1850).

At about mid-century the younger Bartons and Lucinda Robinson and her sister Judah left Madison County. In 1850, William Sr. still lived in Alton, but the families of George and William Jr. had moved into adjacent households in Macoupin County, joining its small but growing black population. They worked on farms there (U. S. Census Records, Macoupin Co., 1850). After the death of her parents in the early 1850s, Lucinda Robinson lived for a time with her sister, Mrs. Judah Watts, in the small town of Batavia, Illinois in Kane County (*The Daily Pantagraph* February 25, 1929: 5). At that time, Batavia had only three black families (U.S. Census Records, Kane Co., 1860).

In 1857, Lucinda Robinson returned to Edwardsville in Madison County and married Milton Barton, grandson of William Barton, Sr. (Marriage Certificate of Milton and Lucinda Barton 1857). Although Milton's name has fallen between the cracks in the early census record, it appears that he was the son of Glafey and William Barton Jr. Because he was born in the 1830s, his name does not appear on early census forms. The 1840 census records name only the head of household. Tally marks indicate the number of people living in the household in separate racial, age, and gender categories. William Jr.'s house-



Figure 6. Lucinda Robinson Barton, wife of Milton.



hold included two sons under ten years of age who I assume were Milton and Joseph. Additionally, a family tree in the Barton family records lists Joseph as a brother and Emma (Amma) a sister of Milton (Barton ms1). In 1850, Milton no longer lived in the family home. By that time, he was apparently working for someone outside of Madison, Jersey, or Macoupin Counties.

The Robinson sisters and Barton families steadily moved northeastward in the years before the Civil War. In fact, to some extent they seem to have followed the route of the Chicago and Alton railroad line. Lucinda Robinson's family had lived near Brighton through which the track was built. The Chicago and Alton was in operation by the time she went north to live with her older married sister in Kane County. After she returned to her home area to marry, she and Milton farmed in Carlinville, Illinois which was also on the line (U. S. Census Records, Macoupin Co., 1860).

William Jr. and George and the unmarried members of their families had steadily migrated in a northeasterly direction from their childhood home in Alton. After living for a time in Upper Alton, they had moved to Macoupin County. Their next move took them along the Chicago and Alton to Bloomington sometime before 1860 (*McLean County Directory* 1859; U. S. Census Records, McLean Co., 1860). On June 13, 1861, William's son, Joseph, married his cousin, Mary Ann Barton, in Bloomington (McLean County Marriage, Birth and Death Records). Lucinda and Milton may have come to Bloomington by 1862 (*The Daily Pantagraph*, February 25, 1929: 5). In the late seventies, William and Glafey moved with Joseph and his family to Pontiac (U. S. Census Records, Livingston Co., 1880). Stephen, who was probably a younger brother of William Jr. and George (U. S. Census Records, Madison Co., 1850), married Bloomington native Martha Ellen Barnett in the autumn of 1875. The Reverend Phillip Ward of the Bloomington African Methodist Episcopal Church officiated over the ceremony (McLean County Marriage Birth and Death Records).

No longer living on farms, the Barton men took new jobs in Bloomington, Normal, and Pontiac. George, who was in his fifties when he moved to McLean County, worked as a laborer (U. S. Census Records, McLean Co., 1860). William worked first as a mason (U. S. Census Records, McLean Co., 1860), and then as a yardman at the Soldiers' Orphans' Home (Gould 1873). Stephen worked as a laborer (U. S. Census Records, McLean Co., 1870), an engineer at the Orphans' Home (Gould 1873), and later as a bricklayer (*The Daily Pantagraph*, August 12, 1892: 5). Upon his arrival to

McLean County, Joseph worked as a mason with his father (U. S. Census Records, McLean Co., 1860), but he was a barber most of his life (U. S. Census Records, McLean Co., 1870; Livingston Co. 1880). Ammie and Emily took in laundry (U. S. Census Records, McLean Co., 1870). I haven't been able to document Milton's first job in Normal. The first City Directory in which he was mentioned was for the year 1874. At that time, he was listed as a laborer (Gould 1874) and the following year he was reported working as a teamster (*McLean County Directory* 1875). In 1878, his occupation was recorded as a laborer (*McLean County Directory* 1878), and two years later as a cooper (*McLean County Directory* 1880).

### Milton and Lucinda Robinson Barton

Family history associates Milton Barton with Jesse Fell. His grandchildren believe that he planted many of the trees on the Illinois State Normal University campus for Fell (Barton ms2; Posey 1985). It has been difficult to fully document where Milton lived and what his work was as a young man. He was born before census records listed the names of children. He had left his family by 1850 when census records were more complete. When he moved to McLean County, he lived in Normal which did not have City Directory records as early as Bloomington. If indeed he worked on tree-planting projects with Jesse Fell, he would probably have moved around more than many people did in what was a time of great mobility. In fact, Jesse Fell isn't always listed in local records either because of his moves away from the area on various business ventures. The 1874 City Directory of Bloomington-Normal shows Milton Barton living on School Street (Gould 1874). By 1875 his residence is listed as Gould Street (*McLean County Directory* 1875; 1876). In 1878, it is on Broadway Avenue just south of First Street (*McLean County Directory* 1878). Two years later his address was listed on School Street (*McLean County Directory* 1880).

Descendants of Milton believe that after their marriage, he and Lucinda lived near Alton. They started a family which he supported by working as a nurseryman. In this capacity, he was believed to have met Jesse Fell who had come south to buy trees. It is thought that Fell brought the young Barton with him to Normal to do landscaping work on the I.S.N.U. campus and in the Town of Normal (Barton ms2). If he was working on either or both of these projects, the planting of trees in North



Bloomington would have been done earlier and taken a longer time than the college project. The college campus was bare of trees for some years before funds were authorized for landscaping. Most of the trees on the college campus were planted in 1868 (Morehouse 1916: 84). It is entirely possible that his father William, who had been in the Bloomington area since before the Civil War and who worked as a yardman at the Soldiers' Orphans' Home for many years, was involved in the tree planting projects of Jesse Fell.

Barton is remembered in the *Souvenirs of History*, a

Barton, Milton	Mar 42	Life
Lucinda	Mar 41	Son
Carrie	Mar 18	Son
Ulysses	Mar 16	Son
Pleasant	Mar 14	Son
Evalina	Mar 11	Daughter
Osceola	Mar 9	Son
Jennie	Mar 7	Daughter
Sherman	Mar 5	Son
Lucinda	Mar 2	Daughter
Blaine	Mar 1/4	Son

Figure 7. Detail of U. S. Census Record, McLean County, Illinois, dated 4 June 1880, listing Milton and Lucinda Barton with their nine children.



Figure 8. William Carey Barton and his wife, Lucinda, with their children, Gladys and Hillard.

booklet celebrating the centennial anniversary of Normal, Illinois, as the landscaper for Jesse Fell. This town history states that he planted many of the trees on the university campus and along many of the streets of Normal, helping to convert the open prairie into a green, shaded town (Craig et al. 1965: 54). Lucinda and Milton Barton raised nine children to adulthood at their home at 316 School Street. The oldest, William Carey (Fig. 8), was born in 1862.

Ulysses (Fig. 9), Pleasant (Fig. 10), Evalina (Fig. 11), Osceola (Fig. 12), Jennie, Sherman (Fig. 13), Lucinda (Fig. 14), Blaine, and Eugene followed. The names of

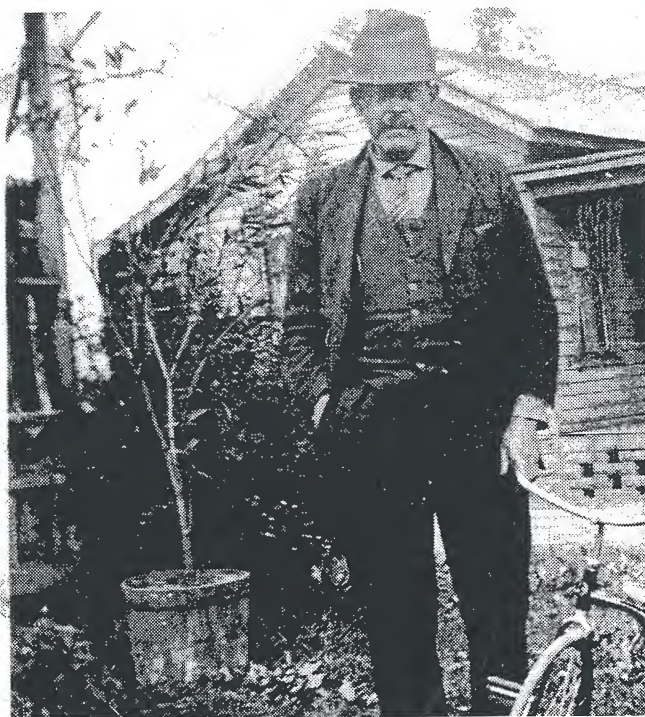


Figure 9. Ulysses Barton, brother of William Carey.



Figure 10. Pleasant Barton, brother of William Carey.





Figure 11. Evalina Barton, sister of William Carey.



Figure 13. Sherman Barton, brother of William Carey.



Figure 12. Osceola Barton, brother of William Carey.



Figure 14. Lucinda Barton, sister of William Carey.



Milton and Lucinda Barton and their children are intriguing. At mid-century, I found no other Miltons or Lucindas in Madison or Macoupin Counties. In 1859, a niece was named Lucinda and many decades later a granddaughter was named Lucinda. Many of their children's names seem to have been inspired by contemporary military or political figures and possibly literary works of the day. The name Pleasant, though, appears occasionally in the census records of the Alton area.

Milton Barton's grandchildren have been told stories that speak to his Cherokee ancestry. One of his sons was named Osceola, possibly after the famous Seminole resistance-fighter (Craig et al. 1965: 54). Milton Barton died in 1885, four years after the birth of his youngest son, Eugene. He was not yet fifty years of age (*Weekly Pantagraph*, June 19, 1885: 6). Lucinda lived until 1929. She was 91 years old at the time of her death (*The Daily Pantagraph*, February 25, 1929: 5).

The Barton family had made a steady move northward within the state of Illinois over three generations. When they reached Bloomington and North Bloomington before the Civil War, they became part of a growing black community. The college town north of Bloomington, which became the Town of Normal in 1865, was in its infancy, and black people looking for better opportunities were attracted to it. Some, like Simon Malone, had been born in slavery. Malone left Kentucky and built a home in Normal in 1865. Aaron Milsap walked from Mississippi after the Civil War and settled here to work for the Fell family in Pontiac and Bloomington (Richardson 1945: 52). Others, like the Bartons had been free since birth.

In 1860, there were 15 black people living in Normal. By 1870, there were 112 black residents in Normal Township. William Fields owned a quarter-section of land worth \$8,000.00 tucked in the middle of David Davis's holdings about a mile northwest of town (U. S. Census Records, McLean Co., 1870; *Atlas of McLean County and the State of Illinois* 1874: 43). By 1890, the Town of Normal itself had 293 black residents which represented 9% of the town's total population (U. S. Census Records 1892: 545). Most of these migrants came from Kentucky, Tennessee, Missouri, and southern Illinois and brought with them farming and building skills. Many worked as laborers or servants, but some were farmers, teamsters, and gardeners. There was one jockey (U. S. Census Records, McLean Co., 1880).

Normal seems to have attracted more black migrants than many Illinois towns. Its location on the Illinois Central and Chicago and Alton railroad lines might have been a factor in this. As has been noted, the Barton family seemed to follow the Chicago and Alton line. There

was also growth in the area and the opportunity for work. About the time the Bartons first came to Bloomington, local capitalist Ashael Gridley was reported to have said that in his section of the state, "Blacks were good citizens.... (They) were industrious, performed many services that whites were unwilling to perform, were moral... and enjoyed comforts which belonged to humanity" (*Bloomington Intelligencer*, March 9, 1853: 1).

Perhaps, another attraction was the character of Normal's early leaders, many of whom were liberal and moderate reformers. For instance, many of its leading citizens pledged their own money to try to lure the abolitionist and radical educator Horace Mann from the East to be the first president of the new college (Fell 1857). Although the full board settled on a less radical candidate for their first president, a later I.S.N.U. president, Richard Edwards, was a strong supporter of equal rights. He was the first university president in Illinois to support admission of black students to a state-supported university. In 1867, he admitted a black girl to the Model School of the university (Harper 1935: 71). After some protest, an advisory vote was taken in the Town of Normal in early May of that year on the question of whether or not to retain the young student. Although there was some vocal opposition to her attending the Model School, ninety-two citizens of Normal voted to retain her and only two opposed her admission to the school. Seven voters wanted a separate school (*The Daily Pantagraph*, May 7, 1867: 4).

Individual black newcomers could count on aid from people like Edward Lewis, the postmaster. Simon Malone, a corporal in the 13th Colored Artillery, who had injured his leg in an escape from would-be captors in Kentucky shortly after the Civil War had officially ended, came to Lewis for support when the injuries he had suffered became debilitating. Lewis took extensive notes in an interview with Malone and then wrote a strong letter of support to pension officials (Lewis 1880). A well-known horse dealer, Ellis Dillon, was said to have in an earlier time aided runaway slaves and in the 1880s to have helped black families organize a church (*The Biographical Record of McLean County* 1899: 232).

In particular, Jesse Fell seems to have befriended many individual black families. His papers reveal that he had always held strong antislavery feelings. Of course, his wife's family was known for its antislavery history. Correspondence written after the war reveals that Fell had a strong interest in the welfare of black people during Reconstruction (Bryant 1885). Also, it is known that Fell hired black workers. Peter, Robert and Sally Duff were highly valued personal workers (Richardson 1945: 64).



He also sought employment for other black workers. Footnotes in Frances Morehouse's biography from an interview she did with surviving Fell nurseryman, George Brown, speak to Fell's support of Normal's black population:

*He secured work for them, employing many himself, and then showed them how to save and invest their earnings in homes, encouraging them to educate themselves and their children, and constituting himself advisor and friend in their struggle for betterment.* (Morehouse 1916: 108).

### William Carey and Cynthia Thomas Barton

Milton Barton's oldest child was William Carey Barton. He was born in 1862. His obituary (*The Daily Pantagraph*, February 27, 1939: 3) states that he was born in Alton. He lived nearly all of his life in Normal, bringing a momentary halt to Barton migration. As a teenager, Carey Barton worked for Thomas Champion. Champion had been born in England in 1843 and came to the United States in 1854. After growing up in Elgin and Waukegan, he moved to 501 E. Ash, Normal. Champion developed a vegetable canning business (Hasbrouck 1924: 424) and employed the young Barton to do odd jobs. Apparently, Champion saw promise in the young worker and paid for his apprenticeship to learn metal work. This led to his job of soldering the cans of processed tomatoes (Barton 1986).

On December 26, 1891, Carey married Cynthia Thomas. She had been born in Kentucky in 1872. Her father was a blacksmith. The newlyweds rented a house at Broadway Avenue and Beaufort Street in Normal and began raising a family. Their first child, Hillard, was born the following year. A few years later, after the birth of their third child, they moved to 304 East Cherry Street. Eventually, they had twelve children, three of whom died in infancy. Those who lived to adulthood were Hillard, Gladys, Glendora, Helen, Lorraine, Ruth, Louise, Dorothy, and Wilbur.

When Carey and Cynthia Barton moved into their house at 304 East Cherry Street, Normal was a small town of between three and four thousand people. The young family lived in a racially mixed neighborhood of middle-class homes with large lots. Black families, many of them relatives of the Bartons, were very much involved in the affairs of this college town.

By that time, many black families were well established in Normal. 70% of Normal's black householders owned

their own homes in 1900 (U. S. Census Records, McLean Co., 1900). Many of these families lived in homes scattered in two areas northeast of the university. Black men were frequently employed as laborers or servants. Others continued to farm, and many women did laundry. However, there were also tinsmiths, carpenters, paperhangers, blacksmiths, a teacher, and a stenographer among the black residents.

In the late 1800s, Normal had three black churches. The Union Mission Sunday School congregation was made up of many people who had once been slaves. They met at the corner of Cherry and Fell Streets. Second Christian Church held their services in the old Presbyterian building at the corner of Linden Street and Cherry Street. Young members of the Barton family would go to Sunday School there, but the church they mainly attended was the African Methodist Episcopal congregation on Fell Avenue between Locust and Willow Streets (Barton 1986). All of these churches were established before 1890.

One elderly black resident of Normal, who was interviewed for a Works Project Administration study, but did not want his identity revealed, recalled that in the 1880s black workers were generally welcomed to Normal. There were nurseries and horse farms that needed workers. He remembered a time before increasing competition from foreign-born immigrants, who objected to working with blacks, when blacks had plenty of employment with daily wages which were equal to those of whites (Wells ms: 15).

Black Americans owned businesses in downtown Normal at this time. Carey's brother-in-law, Frank Dabney, began cutting hair on Beaufort Street in the late 1800s. He continued to barber for sixty years. Early in the new century, the Calimese brothers opened their barber shop on Beaufort Street. Another Barton relative, George Washington Thomas, owned a blacksmith shop for several decades on Linden Street near the spot where the city water plant is located today. He and his brother Everette shod horses and repaired tools and machines. His nephew, Wilbur Barton, remembers as a young boy earning small change by delivering his uncle's hot lunch during his own lunch break from Metcalf School. Thomas retired sometime around the beginning of World War II (Barton 1994).

At this time, many black workers in Normal were doing skilled jobs. Of course, Carey Barton himself had a skilled trade: metalsmithing. A neighbor on Cherry Street, William Gaston, was a whitewasher. A few blocks west on Cherry Street lived Mariman Bradshaw, a veterinary surgeon. John Sewell was a paperhanger. On Locust



Street to the north lived William Jones, a fireman for the streetcar engine, and just down the street was the home of Oliver Whittaker, a house cleaner. Lucy Barton Dabney, who had married the barber Frank Dabney, lived nearby. John Walton, a janitor, lived at 406 North Linden Street. Robert Duff, who had been valued worker for the Jesse Fell family, lived in the area. His son John was a coachman. Lucian Curtis, a paperhanger, lived on Beaufort Street. Fell Avenue was the address of John Hennegar, a dining-car steward. The homes of Peter Duff, a highly skilled carpenter, and Isaac Esque, a barber, were on Poplar Street. George Green, who had been the I.S.N.U. baseball coach in the late 1800s, was a barber who lived in the area. Carey Barton's younger brother, Sherman, was a professional baseball player who lived on School Street with his widowed mother, Lucinda, during the off-season. The Thomases lived on Willow Street. George Thomas was the blacksmith (U. S. Census Records, McLean Co., 1900).

Two lots away at 109 West Willow was another Thomas family. The City Directory of 1899 (*Bloomington-Normal City Directory* 1899) lists two Thomas sisters as teachers. We don't know where they were employed. It seems likely that they taught elsewhere and may have spent summers at home. The 1900 United States Census shows Marie teaching and Mary working as a stenographer. Marie was unemployed three months of that year. In 1902, Mary J. and Patty Marie still lived at home, but no occupation is listed in the City Directory. By the next year, the family of Nelson Thomas had moved from Normal.

Early in the twentieth century, Alverta Duff was a bookkeeper for Casey Brothers Cleaners, a black-owned business in Bloomington. Later, Carey Barton's niece, Lucinda Miller, was a bookkeeper during her high school years for another black-owned cleaning business in downtown Bloomington.

After his apprenticeship, Carey Barton became a copersmith and tinsmith. At one time, he worked with a partner, "Hump", who was white. Together they worked on state and county buildings throughout the Midwest, putting on copper domes and roofs. They traveled to jobs as far away as Kansas City and Springfield, Ohio. Locally, Barton put in the tin ceilings at Mount Pisgah Baptist Church and the first Holy Trinity Church. (Barton 1986)

Theirs was a dangerous job, which required great skill, courage, and care. Every Saturday after returning from their out-of-town jobs, he and his partner would very carefully go over their ropes to make certain that their equipment was in top condition (Barton 1986). In his later

years, Barton quit the dangerous climbing and went to work for S.C. Muhl Company in Bloomington. For them, he installed furnaces and put in gutters. On the side, he also made copper boilers and pewter bathtubs (Barton 1986).

Cynthia Barton, of course, was very busy with her large family and farm-like backyard full of chickens, vegetables, and fruit trees. Although the Bartons were early owners of a car, a 1914 Mitchell, they always kept a horse in a small barn on the west side of the lot behind their house. Butchering, canning, housekeeping, cooking, soap making, and laundry would have occupied Cynthia's days. In 1910, in addition to the six children who had already arrived, her unmarried sister and another relative lived in her house (U. S. Census Records, McLean Co., 1910). She also was called upon to serve as a midwife. Because she had had so many children, neighbors called on her to help with the births of their children. Race did not seem to hinder neighbors from asking for her assistance. She helped with the births of four children in the family of their next door neighbors who were white (Barton 1986).

Cynthia Barton always worried that her husband might be injured or killed on the job, but Carey lived more than seventy-six years. By that time his youngest child had graduated from college. Ironically, Cynthia Barton herself died in a tragic car mishap in 1949. She was sitting in a parked Oldsmobile in downtown Bloomington, when the car rolled downhill about a block before striking a lamp post. She died of injuries received in the crash (*Pantagraph*, September 28, 1949: 3).

After its height near the end of the century, the black population of Normal began to decline. By 1900, the black population of Normal had fallen below 7%. It steadily declined each decade until it was well under 1% by 1950. By the mid-twentieth century Normal did not remotely resemble the place of opportunity for black Americans that it had been seventy-five years earlier.

Going to Bloomington for a job was part of a much greater movement. At the turn of the century, as Carey Barton was getting established in Normal, many of his brothers and sisters were leaving their small-town home. One brother, Ulysses, moved west to Kansas City and later to the state of Washington. Osceola seems to have gone to Batavia, Illinois. In 1923, he was living in Detroit. Eugene and Sherman moved to Chicago where they worked as porters on the Chicago-Alton rail line. J.P. (Pleasant) moved east and was a Pullman sleeping-car porter on the New York - Boston run before an early death at age 32. Barton's sisters, however, stayed in the Twin-Cities. Evalina married an accomplished horse-



man and teamster, Samuel Miller. After living for several years in rural McLean County, they moved into Bloomington. Lucy married Frank Dabney and lived in Normal all her life.

A generation later Carey Barton's own children migrated away even more quickly. According to his youngest child, Wilbur, his seven older sisters all headed to Chicago upon graduation from Normal Community High School during the 1910s and 1920s. "They made a bee-line for the city: the big city. City lights." (Barton 1994). Obviously, the out-migration of young people which had begun earlier meant that what few social opportunities there had once been in Normal were declining. Segregation in the twentieth century seems to have become a reality of everyday life. In the modern era, segregation increased. Housing was not open to black students on campus at I.S.N.U. even after it had become available for white students. Black students socialized at a black-owned place called the *Chat and Chew*. Restaurants, dances, swimming areas, and movie theaters in the Twin-Cities were segregated well into the 1950s. Normal was still a small town and there weren't as many opportunities for segregated situations to occur as there were in Bloomington, but even members of long-time resident black families faced discrimination.

Some of the family members who stayed in Bloomington-Normal individually fought these assaults on their personhood. Evalena Barton Miller insisted that her daughter swim in the general swimming area of Miller Park. She declared that she paid taxes and that public facilities would be open to her family. She wasn't stopped (Posey 1985). Her daughter, Lucinda, also stayed in the Twin-Cities and carved out a notable administrative career for herself at Brokaw Hospital. Lyle Dabney, son of Carey Barton's sister Lucy, once demanded that he be allowed to sit wherever he wanted at the Normal Theater. Although complaints were made to his father, he held his ground and got support from some of the I.S.N.U. college students (Barton 1986).

Facing the debilitating personal indignities of segregation was difficult, but perhaps even more difficult was the fact that those who earned a high school or college education had to go south or to a large urban area to get a job suited to their education. Early in 1900, Walter Whittaker graduated from Wilberforce University in Ohio. He returned to Normal and got work as a cleaner in a Bloomington business. He worked there until it was sold. Later, he worked as a janitor. To put his degree to use he would have had to go elsewhere, but his wife felt Normal was a good place to raise children so they remained there (Whittaker 1986). Julia Duff, another neighbor,

graduated from I.S.N.U., but had to leave to get a teaching job. She went to Oklahoma. Her brother Walker, an early high school state hurdles champion, went to Ohio for employment. Carey Barton's youngest child, Wilbur (Fig. 15), graduated from I.S.N.U. in 1936. He found



Figure 15. Wilbur "Barney" Barton, son of Carey and Cynthia; photograph taken in 1940.

his first teaching job at a segregated black school in Mt. Vernon, Indiana. Later, he taught in the segregated school system of Indianapolis (Barton 1986).

In Chicago, Wilbur's sisters found husbands and jobs. By 1934, six of the Barton sisters lived in Chicago. One sister, Glendora, had moved Arlington, Washington. The oldest child of Milton Barton, Hillard, lived for several years in Chicago and Detroit. His wife died at an early age, and during the Depression he came back to Normal where he died at age 42 of injuries sustained in a fall from a train (*Pantagraph*, July 18, 1934: 3).

Some of the sisters returned to live in the old family home on Cherry Street after retirement or widowhood (Barton 1986). And in 1996 Wilbur Barton continues to return often from his home in Indianapolis to care for the family home which has not been occupied by a family member since the death of his sister Dorothy in 1987.





## CHAPTER TWO

### THE BARTON HOUSE SITE: 1860s TO 1890s

by

Greg Koos and Leah J. Bottger

The William Carey Barton House, located at 304 East Cherry Street in Normal was constructed in the first decade following the Civil War on Lot 6, Block 30 of the First Addition to the Town of Normal. The house stands as a physical link to the relationship of the black community and their neighbors in Normal during the late 19th and early 20th centuries.

The First Addition was developed by Jesse Fell. The land which was subdivided to form the addition had apparently been mortgaged by Fell to satisfy an earlier debt, but it was cleared of the mortgage in 1863 (Deed Records, Book 6:562). By 1867, two years after the Town of Normal was chartered, William Wilde had acquired most of Block 30 from Fell. However, the conveyance for this transaction has not been located. In November of 1867 Lots 3, 4, 5, and 6 were conveyed by Wilde to Ellis Dillon for \$3,500 (Deed Records, Book 67:115). The amount of this transaction suggests that houses had been built on two of those lots. The 1895 town plat indicates that, of the four, only lots 5 and 6 had been developed 28 years after Wilde bought them (*Plat Book of McLean County, Illinois 1895:60-61*). An analysis of the Barton House, on Lot 6, conducted by Greg Koos, supports a construction date of approximately 1867 on the basis of the house's form, materials, millwork, and hardware.

Little is known of William Wilde, who apparently had the house built. A William Wilde was elected Trustee of the town of Normal in 1867 (*LeBaron 1879:444*). A farmer of the same name, age 51 and born in New York state, was listed in the 1860 census as residing in Old Township (1860 Census, *McLean County, Illinois and 1860 Mortality Schedule:y6*). The place of birth may be significant, for the house is upright and wing, a form common in New England that was brought into the Midwest by migrants from that region (Noble 1984:101-102, 109).

The house was apparently constructed in two phases. The first was the large section with the gable end facing the street. It may be of plank wall construction which is associated with eastern United States construction developments. The second phase consists of a wing of standard frame construction (Wilbur Barton, personal communication 1996; Koos and Walters 1986:71-77).

Ellis Dillon, who acquired the house from Wilde, is a

significant figure in Normal history. Born in Clinton County, Ohio in 1816, Dillon became one of the leading breeders of Percheron draft horses in North America. His early years were spent in Ohio and in Tazewell County, Illinois. He moved to Bloomington in 1865 and to Normal two years later. Dillon resided in the Barton House from 1867 to 1883, a time when he was making annual and semi-annual buying trips to France to purchase Percheron breeding stock. Dillon's Percherons became known as the horses that made Normal famous (*The Biographical Record of McLean County:231*).

Dillon was active in encouraging blacks to settle in newly developing Normal. He aided in the formation of the Normal Christian Church, which was located at Fell and Cherry, a few blocks west of the Barton House, and which had a black congregation. He also had been active in aiding escaped slaves before the Civil War. Dillon's connection with the black community raises a number of interesting questions. When his horse-breeding business was reorganized in 1882-1883, he sold the house to James Duncan, who was never to reside there. (Gould 1873, 1882)

Dillon lived at 304 East Cherry for nearly 15 years in a neighborhood that had a large concentration of black families. By 1885 seven black families had established residence along this part of Cherry Street (Washington ms.). It is not known how many of these rented or owned their homes. This concentration certainly suggests that after Dillon, who was white, moved out, a black family probably moved in. It is quite possible that Dillon shared many of the same goals with Jesse Fell, who played a significant role in encouraging blacks to participate in developing the new town of Normal (Koos and Young 1993:36-37).

Like Duncan, none of the next three owners were to live in the house. The conveyances were: Lots 3, 4, 5, and 6 to James Duncan from Ellis Dillon for \$1,500 in 1883; Lots 5 and 6 to Fremont Miller from James Duncan for \$1,500 in 1885; Lot 6 to Melina E. Storey from Fremont Miller for \$1,200 in 1895; Lot 6 to John Heller from Melina Storey for \$900 in 1898; Heller back to Storey the same year; and Storey to William Carey Barton for \$725, subject to a mortgage of \$600 at Citizen's Saving and Loan in Normal in 1898 (Deed Records: Book 7:128-129; Book 138:372-373; Book 188:442; Book 199:494; Book 200:143; Book 206:103).





## CHAPTER 3

# ARCHAEOLOGICAL EXPLORATIONS

### Previous Archaeological Work

In 1988 three test pits (Nos. 1, 2, and 3), each 2m by 2m square, were excavated in the northeast corner of the back yard as an Illinois State University archaeological field-school project under the direction of Susan Gillespie. There is no report on that work, but the field notes and artifact inventory of the 1988 project were consulted during preparation of the present report.

Three features were found in 1988: a privy pit (Feature 1), a dog burial (Feature 2), and an unidentified disturbance (Feature 3) that may have been another privy pit.

### Field Methods

William Carey Barton's son, Wilbur, who was born in the house in 1914, walked over the property with the archaeologists before excavations began, pointing out approximate locations of a horse barn, privies, a well, a garden, a cistern, and other features (Fig. 16). The location of a privy that was partially excavated by Susan Gillespie in 1988 was determined by consulting her field map.

The methodological approach was to investigate these archaeological features by digging exploratory squares or trenches laid out in the areas where the features were thought to be. Then, when a feature was located, the exploratory square or trench was enlarged in an effort to expose the entire horizontal limits of the feature. In some cases the outline of a feature was not clearly discernible, so its exact boundaries could not be determined. Time did not permit full exposure of the horse barn area (Feature 4).

Once a feature was discovered and its horizontal dimensions determined insofar as possible, its three-dimensional physical structure was traced out by carefully digging small tests with hand tools or by pulling cores with a 1-inch-diameter soil probe. Any discrete structural components of a feature disclosed by these tests were dissected individually. If the matrix of a feature was homogeneous (that is, no distinct structural components were evident), it was divided into arbitrary horizontal and vertical segments, each of which was excavated as a unit.

For example, the privy designated Feature 5 was divided horizontally into approximate quadrants (labeled NE, NW, SE, and SW quarters) and each quadrant was dug as a



Figure 16. Preston Hawks and Wilbur Barton looking for the old family well in the back yard of the Barton house.



separate unit in arbitrary 10-cm or 20-cm levels.

In addition to the test squares and probes described above, three small tests were made with a clamp-type posthole digger. Spaced 2 meters apart along the N66 line between E52 and E56, these were for the purpose of determining the vertical dimensions of a sheet midden that covered much of the back yard.

Artifacts, food remains, and other specimens collected from these excavation units were bagged by unit, with locational information on the units written on the bags. All the excavated soil was passed through screens of 1/4" x 1/4" mesh hardware cloth to catch small artifacts missed by the diggers.

A coordinate system was established for recording the location of each archaeological test and feature, as well as of the house and its appurtenances. A point to serve as the primary datum was chosen arbitrarily in the back yard a short distance north of the house. There a wooden stake was driven into the ground and assigned the coordinates N50 (meters) and E50 (meters). That is, the stake was on an imaginary line running E-W through the stake and also on another imaginary line running N-S through the stake. Orientation was on magnetic north.

Any spot on the property could be located precisely by measuring its coordinate distance (north or south and east or west) from this primary datum. Examples are: N50.00-E50.00 (the primary datum), N112.45-E96.71,

N88.40-E105.68, etc.

Stakes were placed at strategic places as needed to serve as reference points for mapping the location of features, tests, etc. A base map (Fig. 17), drawn to scale, was prepared which shows the locations of all existing structures (house, concrete walks, fences, the toolhouse, etc.) and all of the archaeological excavations and features. A surveyor's transit and measuring tapes were used to locate stakes and to prepare the base map.

The workers were divided into two crews called, respectively, the Terminus Post Quem and the Innominates. There were some changes in the makeup of the crews during the three-week field season because most volunteers worked for only one or two weeks. Under close supervision of the director, assistant director, and education director, each crew kept a daily journal, wrote up descriptions of the features they worked on, and made drawings of profiles and features.

Data on tests and features were recorded on standard forms, supplemented by descriptive notes. Photographs, both color and black-and-white, were taken of features, profiles, and other subjects. Action pictures of the crew, features, and profiles were taken with a camcorder.

### Laboratory Methods

Artifacts and other specimens were collected and bagged in the field by excavation unit. The specimens



Figure 18. Terminus Post Quem team working the screen. Left to right: TPQs Tiffany Arnold, Norma Ashbrook, Larry McBride; Adam Bennington of the Innominate team passing by.



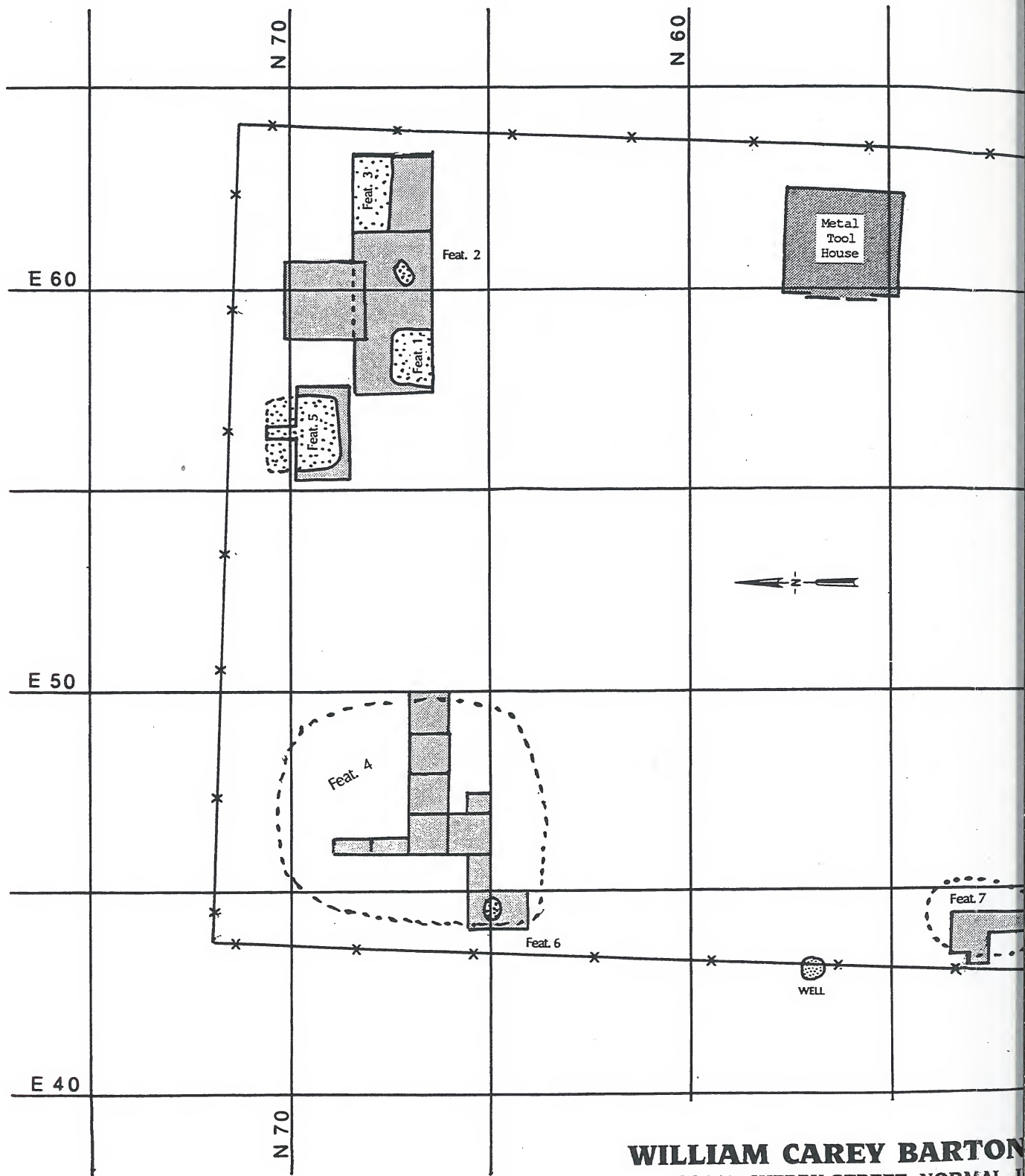
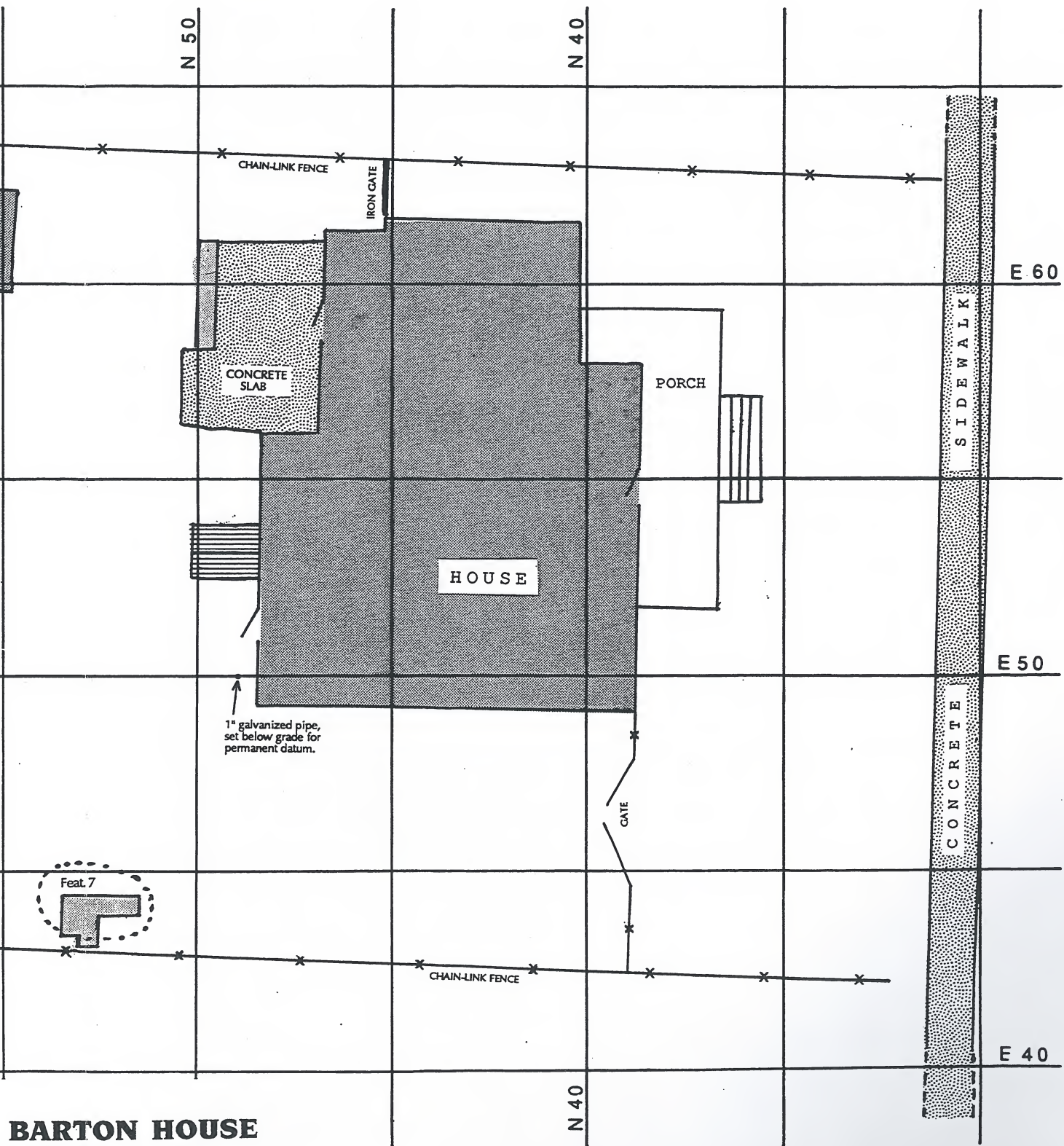


Figure 17. Archaeological Base Map

**WILLIAM CAREY BARTON**  
 304 E. CHERRY STREET, NORMAL, IL  
 ARCHAEOLOGICAL BASE MAP  
 JUNE 1994





**BARTON HOUSE**  
ET, NORMAL, ILLINOIS  
CAL BASE MAP  
1994





Figure 19. Patty Wagner, left, and Mary Goldsmith examining an exciting find.

from each unit were assigned a lot number which was entered in a field catalog along with locational information for the lot. In the laboratory, the specimens from a particular excavation unit were washed and placed in clean bags or other containers that were labeled as to excavation unit. When appropriate, additional locational or other pertinent information about the specimens therein was written on, or placed within, a container.

Next the materials from each excavation unit were sorted into classes—ceramics, metal, glass, etc.—and then sorted into functional subclasses according to a scheme in use by archaeologists at Illinois State University:

- Foodways
- Furnishings/Accessories
- Structural/Household
- Clothing
- Personal
- Recreation
- Indeterminate.

The items comprising each functional subclass were further sorted into groups on the basis of material: ceramics, glass, metal, etc. Then the individual objects comprising each of those groups were tabulated by type (for example, porcelain cup, glass medicine bottle, iron nail).

A complete inventory of the artifacts and other materials collected, together with information on where

they were found, appears as an appendix to this report. This detailed data can be used for future comparison with other similar archaeological collections.

### Site Structure

The locality exhibits a normal geologic soil profile of: (1) a surface zone of dark gray, organically stained topsoil (Zone A), a transitional light-gray zone (Zone B) containing small quantities of organic material filtered down from Zone A, and a yellowish clay (Zone C) with little or no organic staining. Soil texture is fine-grained throughout.

Over most of the back yard there was a scatter of discarded household trash which extended down into geologic Zone A to a depth of 20 to 30cm at those places where the tests were placed. In geologic Zone A the outlines of privy pits were obscured by this midden layer because trash in the pit fill blended with that of the midden layer. But once a pit feature was dug down to the Zone B and Zone C levels, the pit fill contrasted sharply with the geologic matrix and the pit outline was clearly visible.

### Features

Three archaeological features (numbered 1, 2, and 3) were recorded in 1988 during excavations at the Barton Site by Susan Gillespie. Four others discovered in 1994 were designated Features 4, 5, 6, and 7.



Each feature is described below.

### FEATURE 1

This rectangular privy pit (Fig. 20) in the northeast corner of the back yard was partially excavated in 1988. At 40cm below surface its north, east, and west edges were delineated, but the excavation did not extend far enough to expose its south edge. The east-west dimension was 68cm; the exposed section of its north-south dimension measured 65cm.

### FEATURE 2

Discovered in 1988, this oval pit 68cm long by 30cm wide (Fig. 21) in the northeast corner of the back yard was exposed in the floor of a test pit at 40cm below surface. It evidently was the burial of a pet dog, as a dog skull lay at one end of the pit and a number of what appeared to be dog foot bones at the opposite end. The pit was not excavated below the 40cm level.

### FEATURE 3

This disturbance in the ground in the northeast corner of the back yard was partially exposed in 1988 in Test 3. The 1988 field notes show the feature extending east-west all the way across the northern part of the 2m-wide test at 30cm below surface (Fig. 22). It was identified as a "trash area" containing ashes and artifacts which contrasted with the surrounding soil. The test was not excavated any deeper, so the exact nature of the feature was not determined. It may have been a privy pit.

### FEATURE 4

Tests in the northwest corner of the back yard in 1994 where Wilbur Barton said a horse barn had been located disclosed a layer of hard-packed soil containing a lot of yellow clay lumps. Designated Feature 4 (Fig. 23), this was tentatively identified as the earthen floor of the barn, which is presumed to have become packed down over years of trampling by horses and people.

An attempt was made to delineate the floor's extent by trenching at strategic places and by probing with the soil corer, but the layer containing yellow-clay lumps was spotty and elusive and only the floor's general location

was plotted. Careful excavation of the entire barn area probably would reveal the edges of the floor and possibly postmolds marking the wall lines of the barn, but there was not enough time for such an ambitious undertaking during the brief 1994 field season.

The location and approximate extent of Feature 4 are shown on the base map (Fig. 17). A sample of artifacts was collected in the tests at Feature 4. These are inventoried in the Appendix. Most of them are common household trash such as that found as sheet midden material over the entire back yard (dish fragments, glass sherds, etc.). However there were 11 nails, 2 tacks, a brass key, and an iron hook that may have been related directly to the barn itself.

### FEATURE 5

Feature 5 (Fig. 24) was a large rectangular privy pit (about 130cm across east-west by 110cm north-south and 90cm deep) that yielded a large number of artifacts (broken dishes, bottles, and other trash) dating from the late 19th and early 20th centuries.

### FEATURE 6

Feature 6 was a small, shallow, oval-shaped pit about 75cm long and 55cm wide, with a maximum depth of 55cm below surface. Located in the southwest corner of the horse barn (Feature 4), it intruded through the packed zone identified as the barn floor.

The pit contained a mass of rusty sheet-metal fragments.

### FEATURE 7

Feature 7 was a layer of whitish ash averaging about 5cm thick lying 30 to 50cm below surface. It was encountered in Test 10 near the west edge of the back yard south of the horse barn. An effort to determine its dimensions by probing with the soil corer was unsuccessful because underground obstructions made it impossible to push the corer into the ground at most places around Test 10.

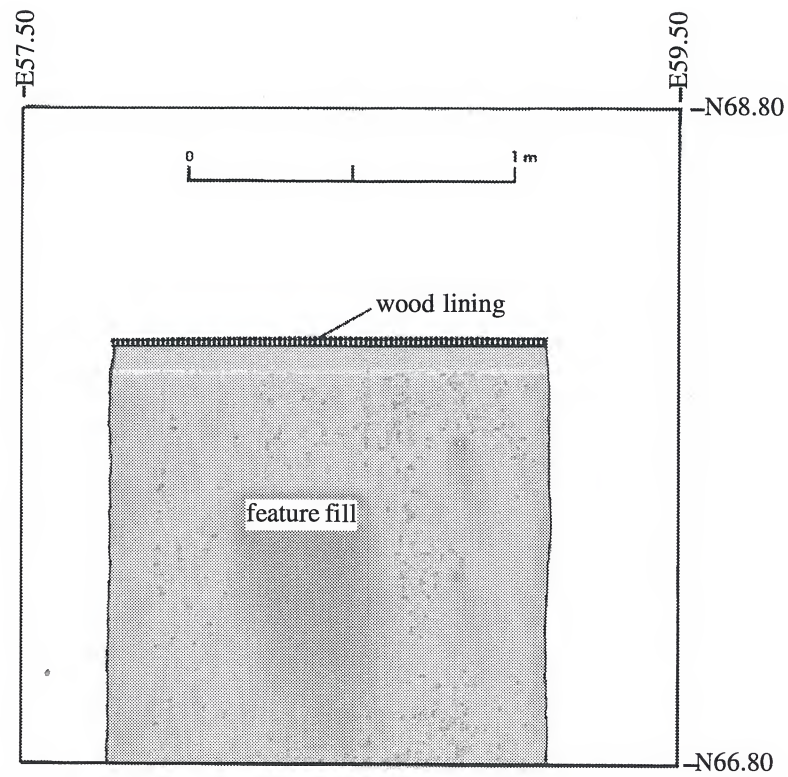


Figure 20. Plan of privy feature (Feature 1) at 40cm below ground surface, exposed in 1988 by an Illinois State University archaeological team directed by Susan Gillespie. The feature fill consisted of dark soil containing household trash

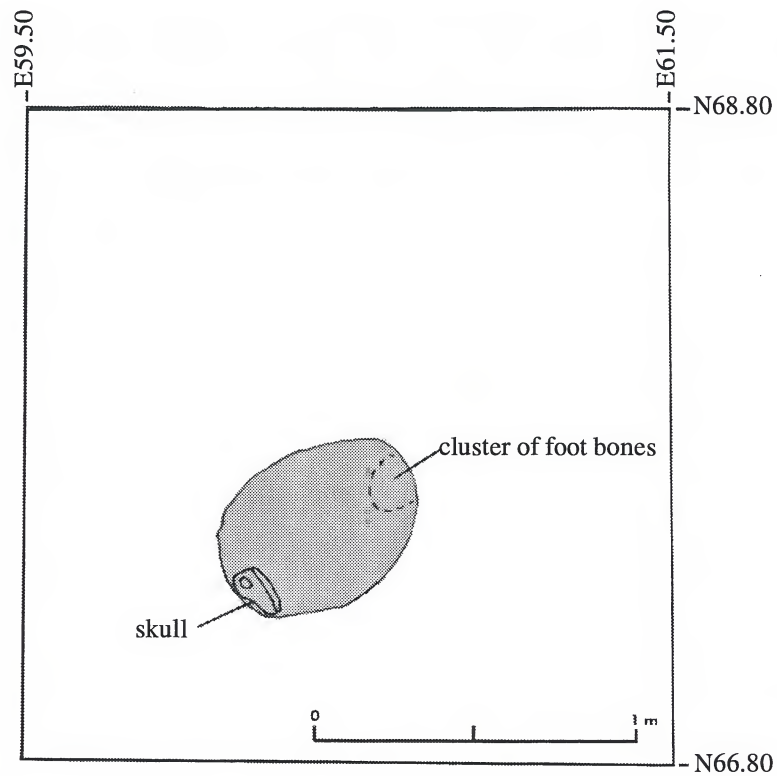


Figure 21. Remains of dog burial (Feature 2), about 50cm below ground surface, exposed in 1988 by Susan Gillespie.



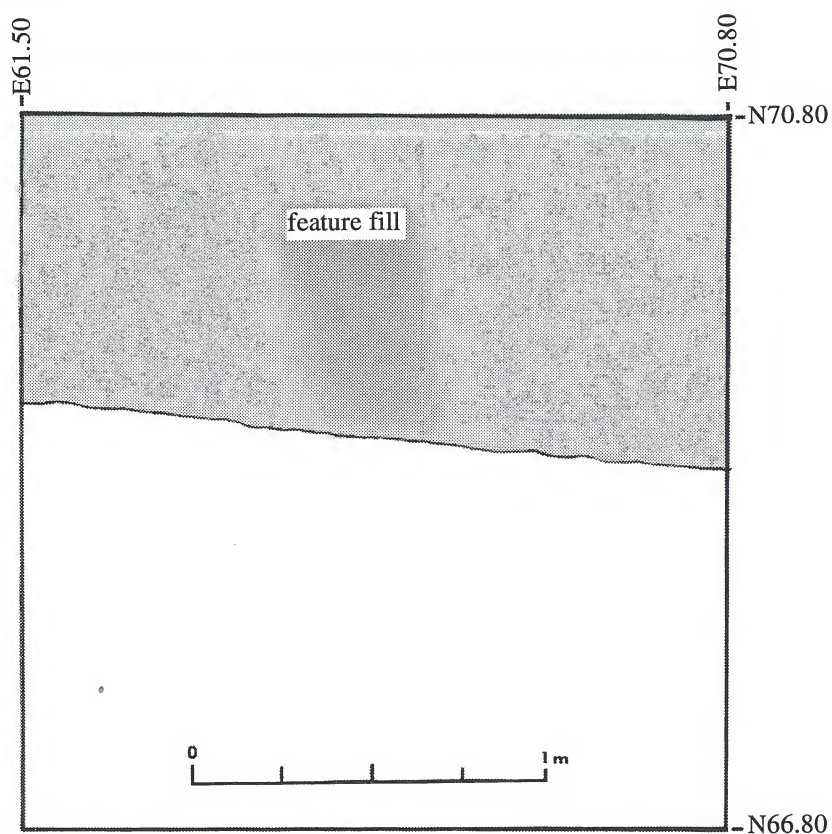


Figure 22. Probable privy pit (Feature 3) at 30cm below the ground surface, exposed in 1988 by Susan Gillespie. The feature fill consisted of dark soil containing household trash.

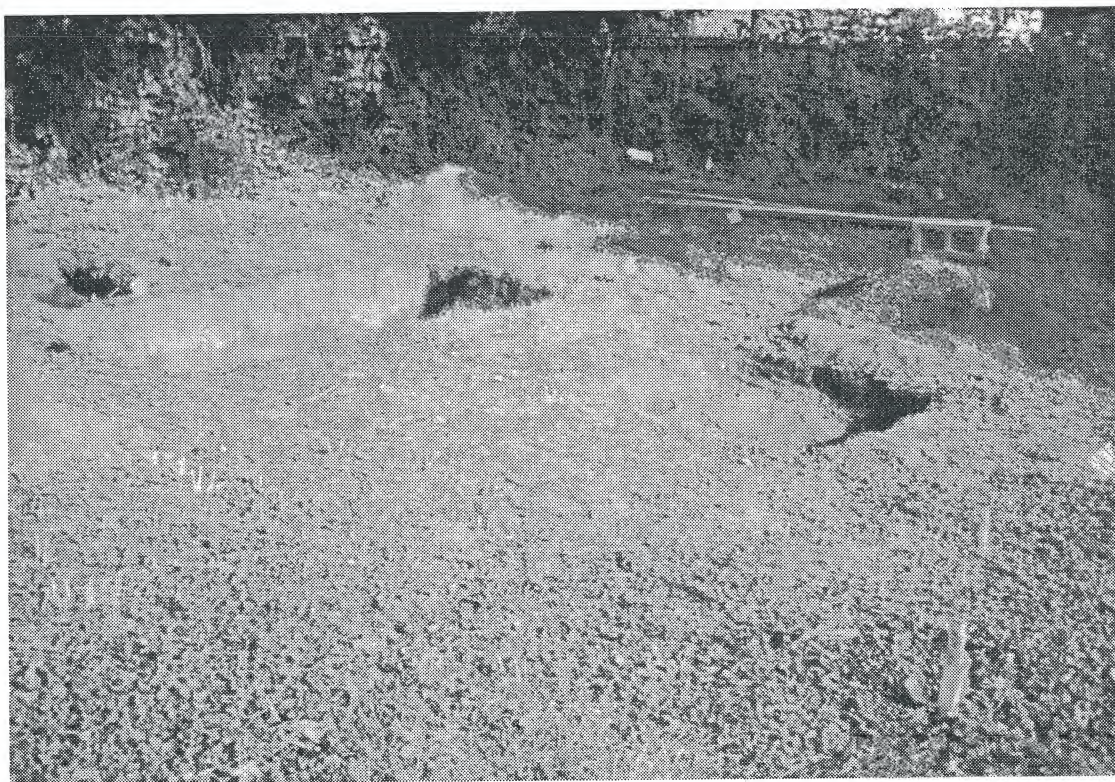


Figure 23. Area where carriage barn once stood. The horizontal, light streak in the trench profile (Feature 4) is a layer of clay that probably marks the barn floor.



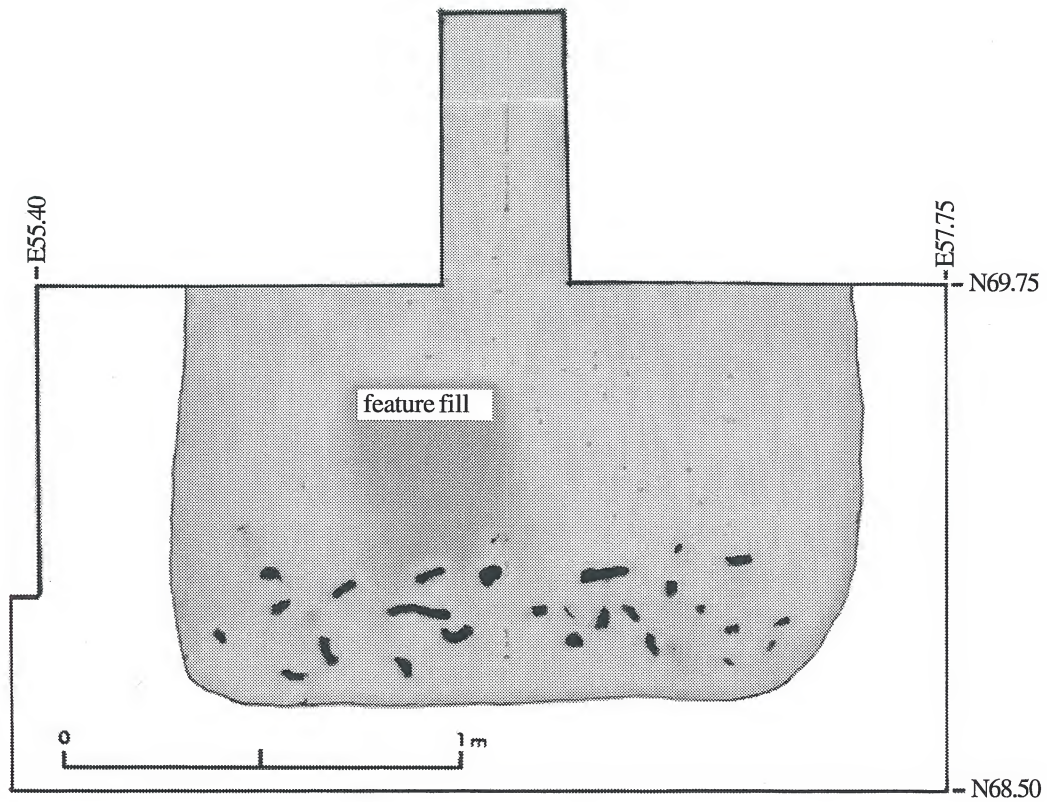


Figure 24. Plan of privy pit (Feature 5) at 30cm below ground surface. The feature fill contained abundant household trash estimated to date between 1900 and 1920.







## CHAPTER FOUR ARTIFACTS

A total of 5,769 artifacts were collected in 1994. These are listed by class and provenience in the appendix.

The largest sample of artifacts came from the fill of Feature 5, a privy pit. Most of the artifacts from Test 9 (including 9A, 9B, 9C, and 9D)—which was dug to a depth of 30cm below surface to delineate a clear outline of the privy pit—surely were deposited in the privy, although they were recorded as having come from the test and not the privy pit itself.

As the Town of Normal did not begin collecting trash from residential neighborhoods until the 1946 (Charles E. Murray, mayor of Normal in the late 1940s, personal communication), it is assumed that, prior to that time, the Bartons and their neighbors disposed of much of their trash and garbage by depositing it their privies and at other places in their back yards. People in those days usually incinerated burnable materials in an old metal drum, a wire cage, or some other such container; the Bartons did the same, but the limited archaeological explorations did not locate any specific place where trash was burned.

The combined materials from Feature 5 and Test 9 are estimated to date to a period of 15 to 20 years between 1900 and 1920. This estimate is based on the following factors.

A glass jelly jar (Fig. 25) had patent dates of 1903 and 1906 molded into its base; another bore the patent date

1903. Both came from the lower levels of the feature. There were three different maker's marks on the bases of ironstone pottery fragments from various levels of Feature 5: Ridgways (Fig. 26), Alfred Meakin (Fig. 27), Globe (Fig. 28), and Anchor (Fig. 29). The English Ridgways company employed this mark between 1905 and 1920 (Cushion and Honey 1980:140); the Alfred Meakin company, also English, was established in 1881 (Thorn 1947:74) and added "ENGLAND" to the mark in 1891 (Cushion and Honey 1980:138); the Globe company of East Liverpool, Ohio, produced pottery from 1888 to 1912 (Lehner 1988:173); Anchor was a Trenton, New Jersey pottery that was in business from 1893 to 1926 (Lehner 1988:24-25).

Near the bottom of the pit were found sherds of cups and saucers from a Haviland tea service with a maker's mark (Fig. 30) that the Haviland company used in 1903 (Jacobson 1979:17). Thus the pit fill could not have begun accumulating earlier than about 1900. Other sherds from the same tea set were distributed through most of the fill, up to about a foot below ground surface, from which it must be inferred that the same people occupied the house during the period the pit was filled.

A cut-off date of about 1920 for abandonment of this



Figure 25. Bottom of jelly jar (2 5/8" diameter) from Feature 5 showing patent date of 1903.

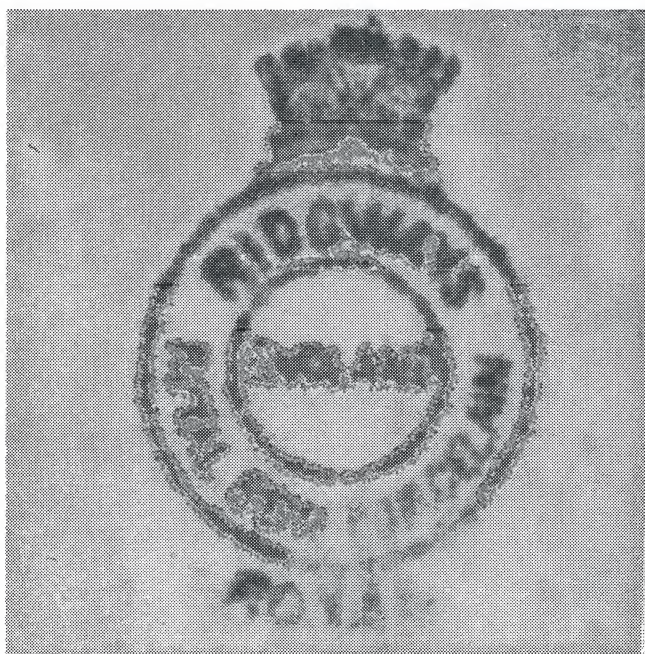


Figure 26. Ridgways backmark, used between 1905 and 1920, on English ironstone plate sherd from Feature 5.





Figure 27. Alfred Meakin backmark, dating after 1891, on ironstone sherd from Feature 5.

privy is based largely on the presence of large numbers of lamp-chimney fragments throughout the pit fill, coupled with the estimation that the house was wired for electricity about 1912-1915. In any case, the use of an outdoor privy at 304 East Cherry was discontinued no later than 1938 when an indoor toilet was installed (Wilbur Barton, personal communication).

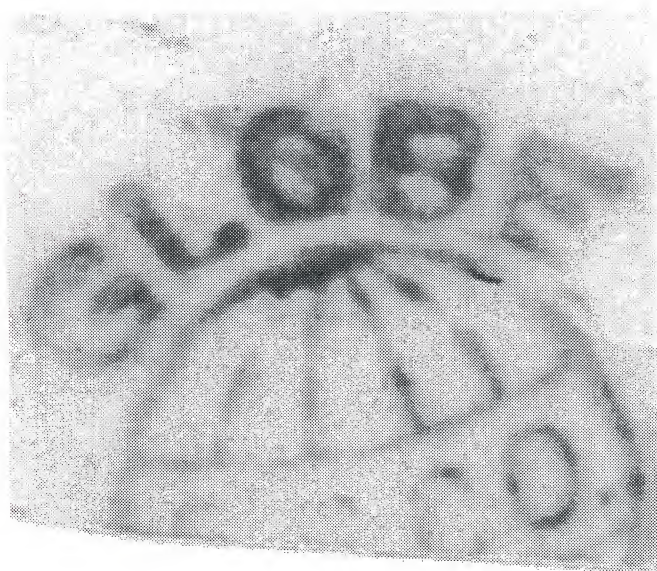


Figure 28. Globe backmark on ironstone sherd from Feature 5. The Globe Co., of East Liverpool, Ohio, was in business between 1888 and 1912.



Figure 29. Backmark of the Anchor pottery of Trenton New Jersey (1893-1926) on ironstone sherd from Feature 5.



Figure 30. Backmark of Haviland Co., Limoges, France, on porcelain sherd from Feature 5.

The evidence cited above supports the conclusion that the materials collected from Feature 5 may be attributed with confidence to the Barton family, who occupied the house during the estimated dates when the Feature 5 privy was in use. Consequently these materials provide clues to the lifestyle of the family during the first two decades of the 20th century.



The following discussion focuses on some details of the Bartons' day-to-day life as revealed by the archaeological remains surviving in their privy (Feature 5), complemented by recollections of Wilbur Barton and other family members recorded by John Muirhead.

## HOUSEHOLD

### *Structural*

Household structural materials from Feature 5 are indicative of normal home maintenance, repair, and remodeling: a brown, glazed-earthenware doorknob; numerous fragments of glass window panes; nails; a paint can; and sections of iron and copper wire.

### *Furniture*

Not surprisingly, there is little archaeological evidence of furniture: only a coat hook, possibly from a clothes tree, and several metal brackets that may have come from cabinets or other pieces of furniture. Actually, many pieces of furniture remain in the house, and a number of them undoubtedly date from the 1895-1925 era. Such large items of furniture—beds, chairs, tables, sofas, etc.—that may have been discarded most likely were hauled away and dumped somewhere off the premises. In any case, they would be too large to toss in a privy pit.

### *Accessories*

Among the household accessories are pieces of several ironstone chamberpots, earthenware ornamental vases, and terra cotta flowerpots. Accessories of glass include several ornamental pressed-glass bowls.

Metal accessories include: several enameled iron washbasins, an iron coathook, and a brass crumb pan for cleaning the dining table (Fig. 31).

### *Environmental Control*

Wilbur Barton (personal communication) reported that, during the period in question, the house was heated by coal furnace and illuminated by kerosene lamps; ice was delivered daily and kept in a wooden icebox for refrigerating perishable foods.

Several clinkers and pieces of coal constitute archaeological evidence of a coal furnace, while numerous fragments of lamp chimneys—several with fancy etched decorations—and several pieces of brass wick holders from kerosene lamps demonstrate that the house had not yet been wired for electricity during much of Bartons' residency. A white lampshade with an elaborate molded design, evidently from a floor- or table-lamp, may have been from an electric rather than a kerosene lamp.



Feature 31. Silver-plated spoon and fork; brass crumb pan; all from Feature 5. The fork is 5 1/2' long.



### *Food Storage*

Sherds of glass canning jars (Fig. 32) were one of the most common kinds of artifacts found. Wilbur Barton (personal communication) remembered that his mother put up a large amount of food in canning jars each year: mainly vegetables from a large garden plot that the Bartons maintained at the edge of town, and jellies and



Figure 32. Glass canning jar (8 1/4") tall from Feature 5.

jams from their grape arbor and fruit trees. The scarcity of tin cans—40 fragments were found, compared to more than 400 fragments of glass canning jars and 51 jelly jars (Fig. 33) for home use—indicates that most vegetables and fruits were preserved at home rather than being bought in cans at the grocery store. A single ketchup bottle and a small malted-milk jar were the only glass containers for commercial food distribution.

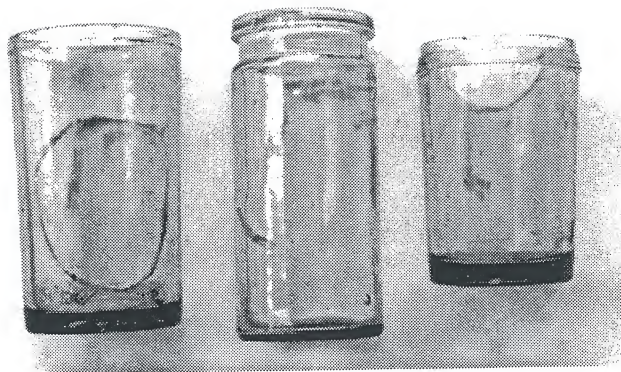


Figure 33. Jelly jars from Feature 5. The one on the left is 5 1/4" tall.

Feature 5 yielded fragments of several crocks, some probably used for storing molasses, vinegar, or other liquids, others possibly for pickling or putting up sauerkraut.

Commercial beverage bottles included a pint milk bottle from the Snow & Palmer Co. (Fig. 34), several wine and beer bottles, eight whiskey flasks, and four soda bottles with crown closures, one of them marked H. QUOSICK, BLOOMINGTON, ILLINOIS.



Figure 34. Snow and Palmer milk bottle (6 1/2") high from Feature 5.



### Food Preparation

Eleven enameled pots and pans comprised the majority of food-preparation utensils found in Feature 5. There also was a piece of a yellowware, sponge-decorated mixing bowl.

### Food Service

More than 500 of the items recovered from Feature 5 were broken plates, dishes, platters, cups, and saucers that were used primarily for serving food at the table. Ironstone and related whitewares were most common, both plain and decorated specimens being present. Several broken whiteware plates from the same set (Fig. 35) were distributed through the feature fill in all three

There also were more than 100 sherds of European porcelain tableware, some bearing backmarks from Bavaria and France. Some were plain, but most were decorated with printed designs. Four bore molded decorative patterns.

Of particular interest were fragments representing at least three cups from the previously mentioned Haviland tea set.

A few porcelain sherds came from children's dishes. Several sherds are from a porcelain cup (Fig. 37) which, on one side, portrays "the man all tattered and torn" from the English nursery rhyme, *The House that Jack Built*, with a dog's head on the opposite side. Play tea sets have been popular with little girls since the middle of the 19th

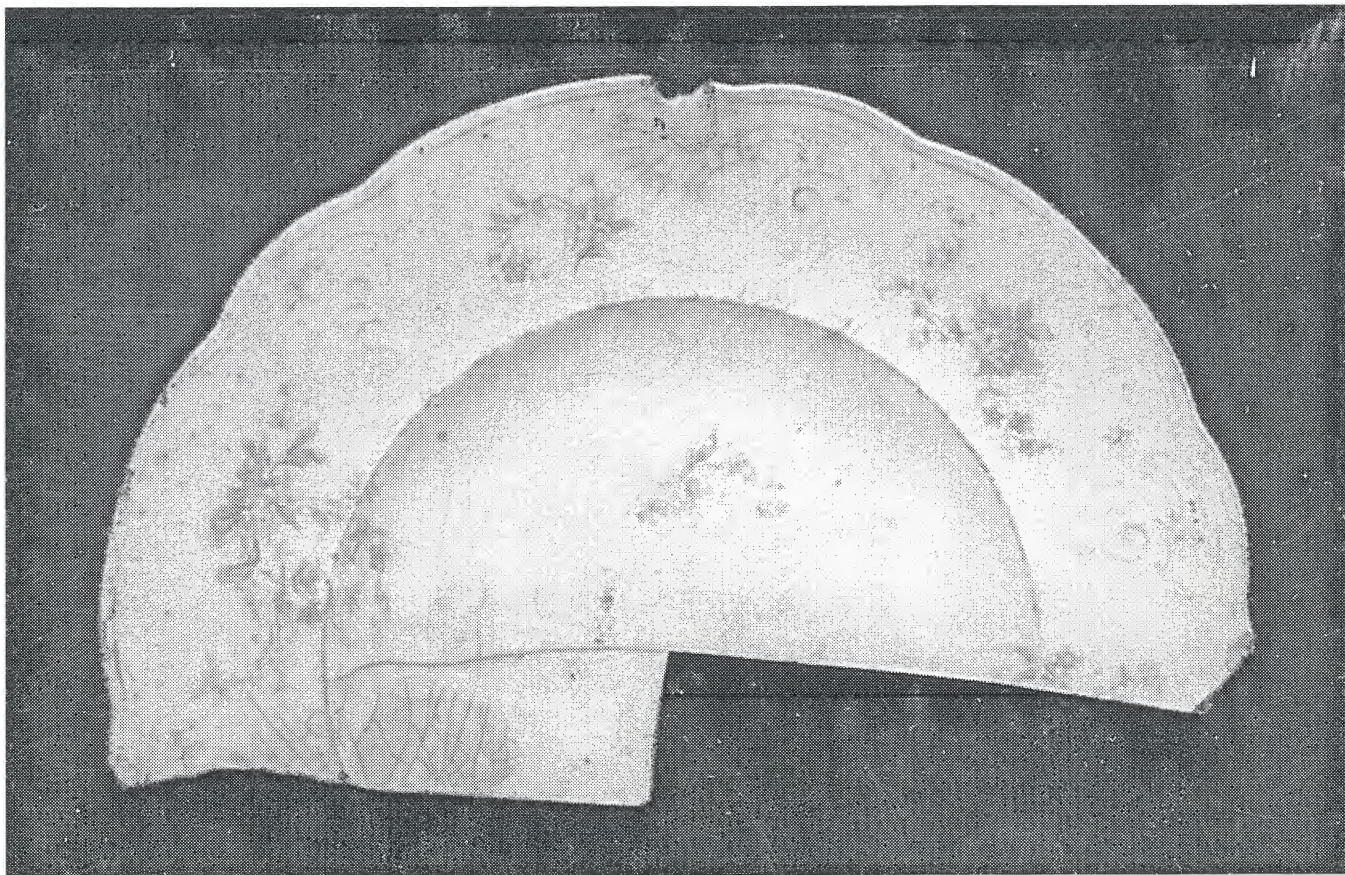


Figure 35. Whiteware plate (9 1/2" diameter) from Feature 5, backmarked "J & G Meakin, Hanley, England".

levels, suggesting accidental breakage over a period of years. This set, bearing the trademark of English potter J & G Meakin, Manley, England, was decorated with a delicate, printed, polychrome design and had a faint curvilinear, molded pattern with gilt highlights on the rim. Other whiteware specimens had molded, printed, hand-painted, or stamped designs; and there were several examples with gilt bands on their rims.

century (Mary Haskell, personal communication). Between 1880 and 1910 tea sets with nursery-rhyme patterns, including "The House that Jack Built," were manufactured in both England and Germany for sale in the United States (Lechler 1983:193-194; 1989:180, Fig. 174; 1991:151, Fig. 360). A set consisted of a teapot, sugar bowl, creamer, several plates, cups, and saucers, and sometimes a waste bowl. Series of characters and



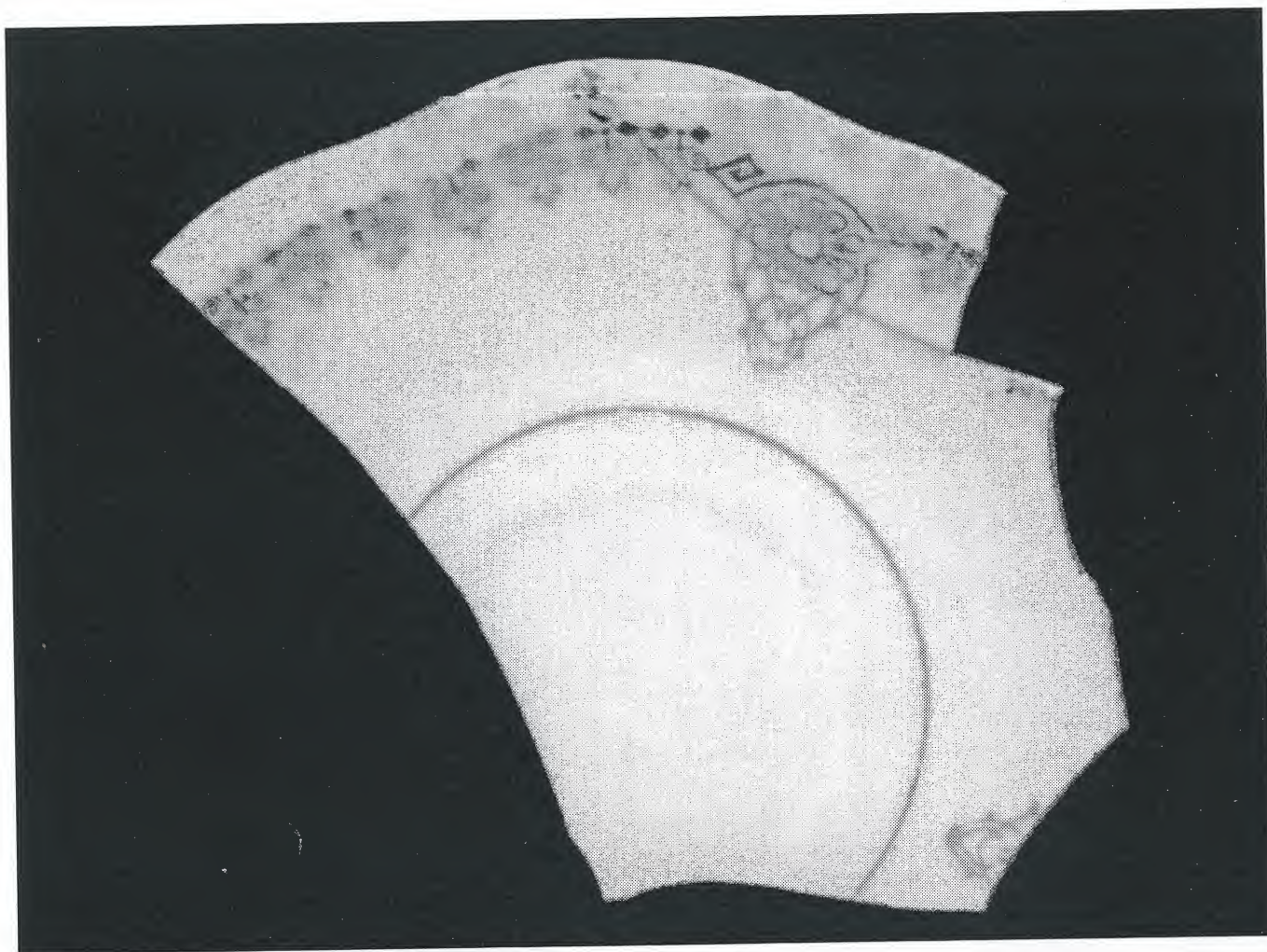


Figure 36. Porcelain saucer (5 5/8" diameter) with gold geometric decoration, backmarked BAVARIA, from Feature 5.

scenes from the nursery rhymes were portrayed on the various pieces of the set. Smaller than the regular family dishes, the cups were still big enough for children to drink from and the plates big enough to hold cookies or other dainties.

For those who may have forgotten "The House that Jack Built," here is the last verse:

*This is the farmer sowing his corn,  
That fed the cock that crowed in the morn,  
That waked the priest all shaven and shorn,  
That married the man all tattered and torn,  
That kissed the maiden all forlorn,  
That milked the cow with the crumpled horn,  
That tossed the dog,  
That worried the cat,  
That killed the rat,  
That ate the malt,  
That lay in the house that Jack built.*

The tattered man on the cup from Feature 5 is very similar to the tattered man on both the English and German sets: wearing a ragged garment, striding along with a stick over his shoulder, his possessions in a bundle at the end of the stick. The Barton cups have flat bases in contrast to the English and German shown in the publications cited above which have footed bases. But although not identical to the sets pictured by Lechler—and whatever its country of origin—the Barton set clearly is representative of the nursery-rhyme tea sets that were popular around the turn of the century.

A fragment of a child's small plate or saucer (Fig. 38) shows a girl's or woman's foot and a child's ball. Mary Haskell (personal communication) has identified this as coming from a "Busy Day" tea set made in Germany ca. 1890-1900.

Other children's dishes included a miniature stoneware teapot (Fig. 39) from a very inexpensive set of children's play dishes that were much too small for actually serving



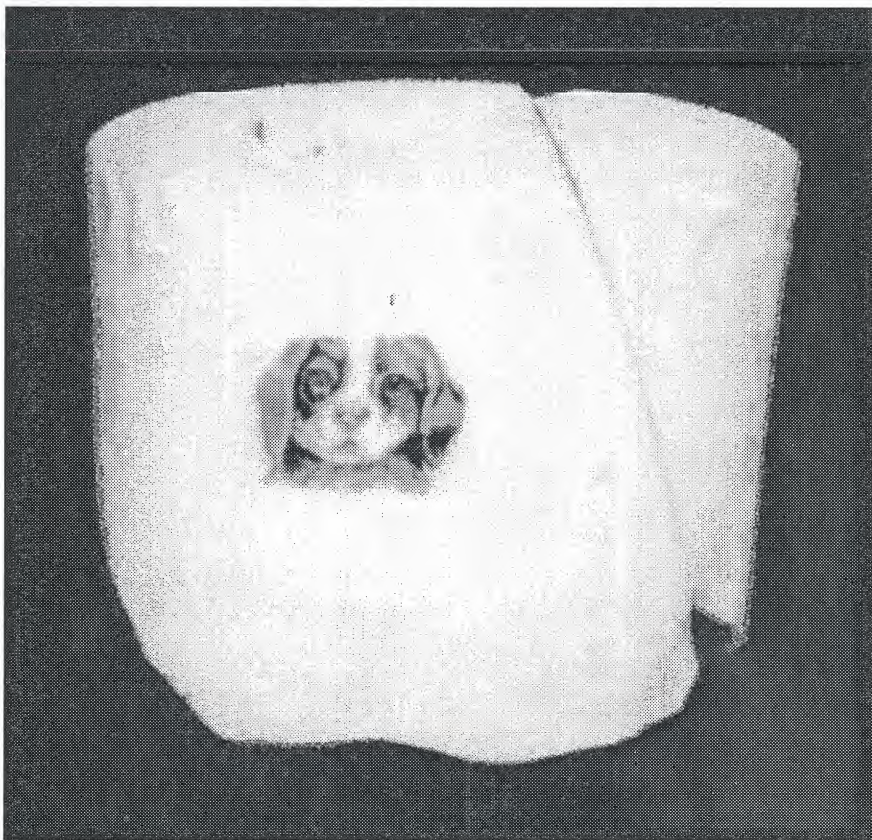


Figure 37. Cup (2 3/4" high) from "the House that Jack Built" child's porcelain tea set; from Feature 5; front above, back below.



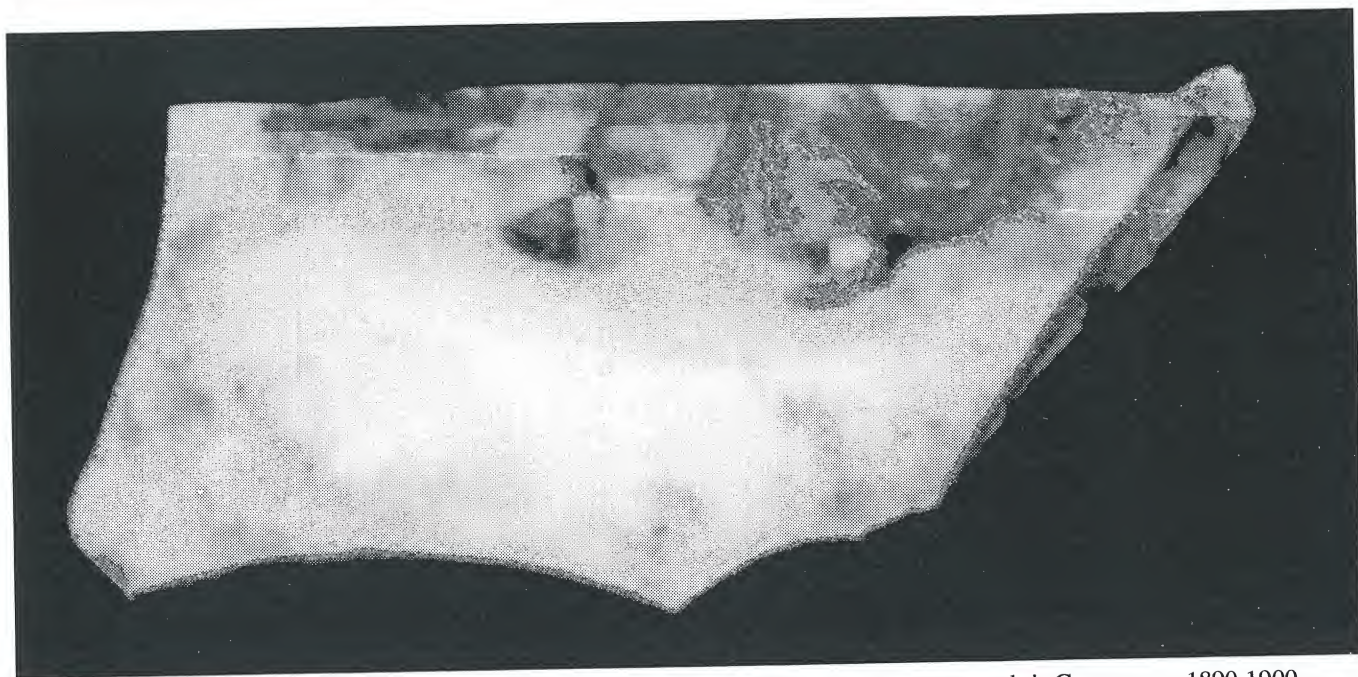


Figure 38. Sherd of saucer (ca. 5" in diameter) from child's porcelain tea set, "Busy Day" pattern, made in Germany ca. 1890-1900.

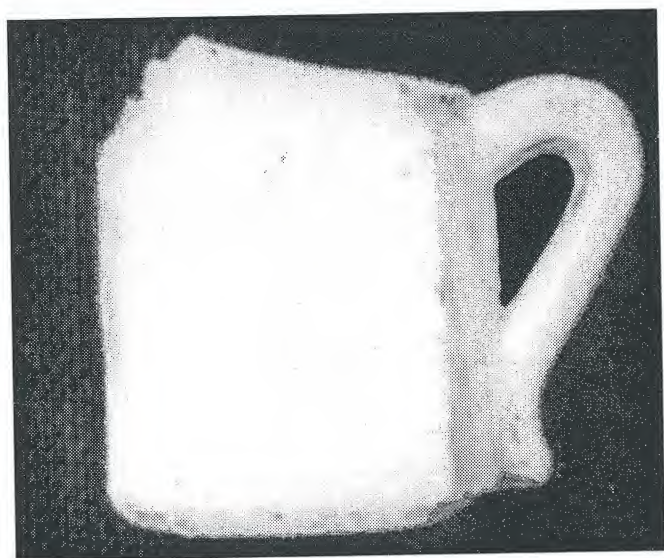


Figure 39. Tiny stoneware teapot (1 3/8" high) from child's

tea or other liquids. In 1902 Sears Roebuck and Co. offered miniature children's tea sets in the size range of this teapot for the bargain price of 15 cents for a set of about 16 pieces (Sears, Roebuck & Co. 1969:913).

Japanese Imari porcelain was represented by a salt shaker (Fig. 40) and 13 fragments of Japanese Imari cups and saucers with polychrome decoration (Fig. 41).

A small, glazed, earthenware pitcher with a polychrome rural scene depicted on it (Fig. 42) was marked MADE IN AUSTRIA.



Figure 40. Porcelain Imari salt shaker (1 3/4" tall) from Feature 5.

Two porcelain doll's heads (Figs. 43, 44) were found in Feature 5, one of them marked GERMANY 8/0 on the back.

Glass food-service items included fragments of pressed-glass tumblers (Fig. 46), several sherds of pressed-glass bowls, remains of a pitcher, and a round wine-glass foot. At least three blue hobnail tumblers from a set were represented by 13 sherds (Fig. 47).



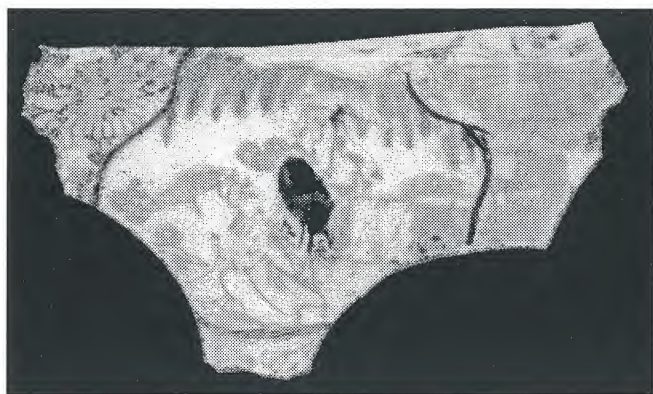


Figure 41. Porcelain Japanese Imari saucer (ca. 6" diameter) from Feature 5.



Figure 42. Small earthenware pitcher (3" tall), backmarked "MADE IN AUSTRIA, Dec. 350" from Feature 5.



Figure 43. Porcelain doll's head (2 3/4" high) backmarked "Germany 8/0", from Feature 5.



Figure 44. Porcelain doll's head (1 7/8" high) from Feature 5.



Figure 45. Plain, heavy ironstone cup (2 3/4" high) from Feature 5.



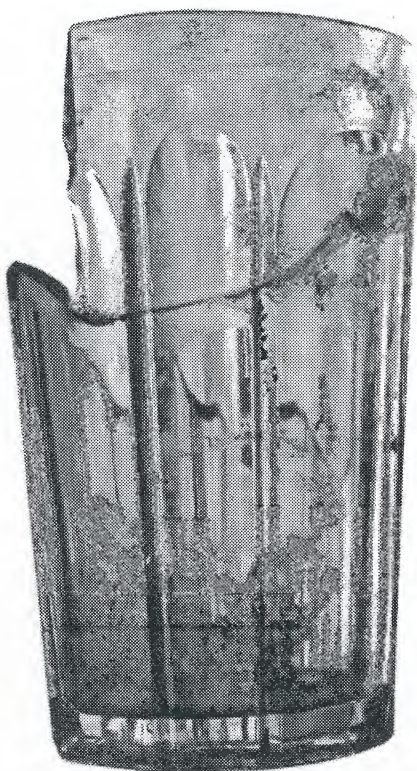


Figure 46. Pressed glass tumbler (3 7/8" tall) from Feature 5.

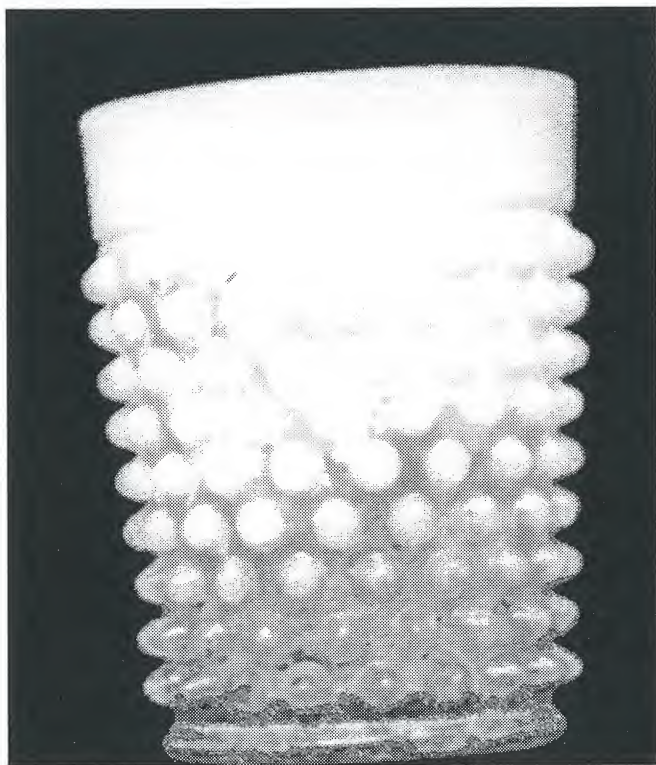


Figure 47. Pale opaque-blue, hobnail tumbler (4" tall) from Feature 5.

## PERSONAL

### *Medication*

Several dozen medicinal bottles were found in Feature 5, most of them having tooled lips typical of bottles marketed before machine-molded lips replaced them widely, by about 1910. Included were: a number of prescription bottles, all plain except for one with the name MULFORD CHEMISTS, PHILADELPHIA on it; and several patent-medicine bottles, including such nostrums as PINEX (Fig. 49), LIQUOZONE (Fig. 50), PARMINT (Fig. 51), SLOAN'S LINIMENT (Fig. 52), and FOLEY'S HONEY AND TAR.



Figure 48. Plain prescription medicine bottle (4" tall) from Feature 5.



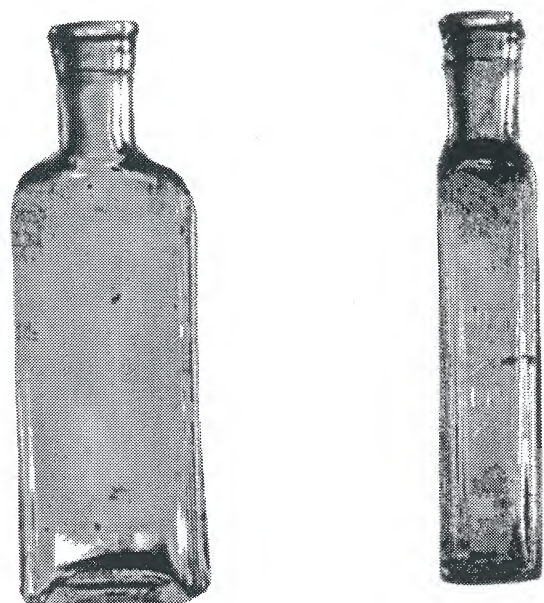


Figure 49. Pinex bottle (5 5/8" tall), front and side views, from Feature 5.

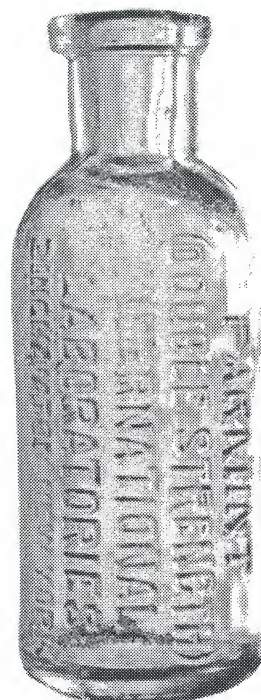


Figure 51. Parmint bottle (3" tall) from Feature 5.

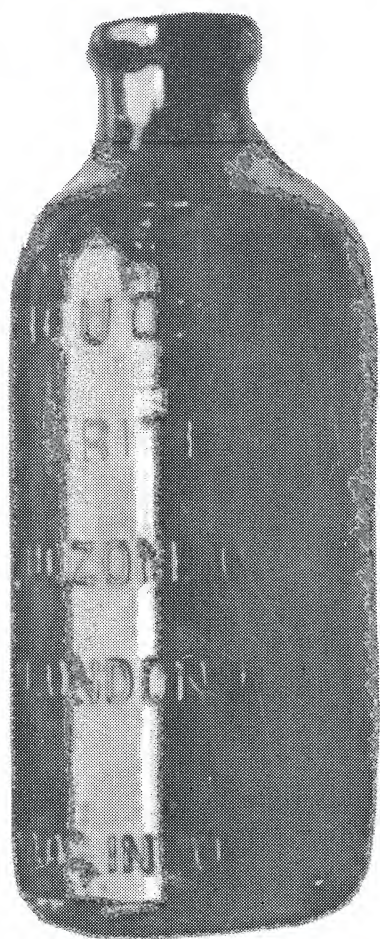


Figure 50. Liquozone bottle (5 1/2" tall) from Feature 5.



Figure 52. Sloan's Liniment bottle (5" tall) from Feature 5.



### Cosmetics

The Barton family seems to have used cosmetics that were popular around the turn of the century. This is indicated by these items from Feature 5: several small, clear-glass jars threaded for screw caps, marked VASELINE (Fig. 53); eight small, opaque-white-glass



Figure 53. Vaseline jar (2 1/4" tall) from Feature 5.

jars, seven round and one square, that probably held cosmetic creams of some kind; several small, unmarked, clear-glass jars threaded for screw caps; a clear-glass disc with a metal rim that apparently was the lid of a decorative, dresser-top cosmetic jar.

### Clothing

The only clothing items from Feature 5 are three buttons: one of white glass with four holes, one of shell with two holes, and one of bone with a single hole.

### Miscellaneous

Miscellaneous personal items include two square ink bottles (one marked CARTER'S, the other DIAMOND); a hard-rubber lid from an ink bottle marked CARTERS INKS; a shoe-blackening bottle (Fig. 54) marked FRENCH GLOSS on one side and WHITEMORE BOSTON on the other; a stem segment from a white earthenware tobacco pipe; two tobacco cans; a child's unglazed earthenware marble; an ice-skate blade; a bone toothbrush handle; and a Chinese coin like those commonly used to decorate sewing baskets in the early 20th century.

### FOODSTUFFS

The only food remains found in the Feature 5 privy pit are 17 mammal bones (probably all pork or beef) and 12 bird bones (probably chicken). These obviously represent only a tiny fraction of the meat consumed by the Bartons



Figure 54. Front and back of shoe-blackening bottle (4 1/4" tall) from Feature 5.

over a period of 15 to 20 years, possibly because food scraps generally were burned rather than tossed into the privy. Wilbur Barton (personal communication) recalled that every spring his mother bought several hundred baby chicks from a local hatchery, which they raised and, with some help from neighbors, consumed during the year. Pork and beef evidently were bought at the market.

### ARTIFACTS FROM LOCATIONS OTHER THAN FEATURE 5

As noted earlier, a complete list of the artifacts found in 1994 at the Barton place appears in the appendix so that detailed comparisons can be made to archaeological samples from other sites. Included are objects estimated to date from the late 19th to the mid 20th century, Feature 5—sealed off when the privy pit was filled in, about 1920 it is thought (represents a restricted period of deposition of approximately 15 to 20 years between 1900 and 1920).

By and large, the artifacts from places other than Feature 5 comprise pretty much the same range of materials and types as the Feature 5 artifacts except for some more recent things (for example items made of plastics not manufactured until the mid 20th century).



## CHAPTER FIVE

### DISCUSSION AND INTERPRETATIONS

The things found in the Feature 5 privy pit reflect a life style typical of middle-class, small-town America in the early decades of the 20th century. Some of the high-frequency items that apparently were in everyday use were relatively expensive for the time and place—especially porcelain, fancy glassware, and the like used for serving food and beverages at the table. This perhaps is a reflection of a prosperous middle-class family enjoying a stable income from Carey Barton's employment as a skilled coppersmith and tinsmith. Evidently his services were in constant demand at a higher than average wage.

This modest measure of affluence is underscored by comparing archaeological materials from the Barton house with materials recovered in 1992 from the site of the Wayman African Methodist Episcopal Church on North Center Street in downtown Bloomington. Sponsored by the Bloomington-Normal Black History Project and Illinois State University, the excavations at the Wayman Church, produced a collection of domestic artifacts from a privy pit and a small refuse pit (Cabak et al 1995). These artifacts probably represent (1) trash discarded by the ministers' families who occupied the parsonage attached to the church, (2) remnants of structural materials used in maintaining the church and parsonage, (3) broken ceramic and glass tableware items brought to the church by members of the congregation for covered-dish dinners, and (4) discarded medicinal bottles and paraphernalia resulting from the church's apparent involvement in providing health care to black citizens of the community.

The latter possibility is discussed in detail by Cabak, Groover and Wagers (1995) in their article *Health Care and the Wayman A.M.E. Church*, in which these passages appear:

*Health care activities appear to have been an important part of the church's history . . . The clinic may have been periodically staffed by the congregation or local physicians who volunteered their services. . . .*

*Dr. Charles Spencer Smith was a pastor at the Wayman A.M.E. Church between 1882 and 1887. . . . [He held] a medical degree conferred in 1880 from Meharry College in Nashville . . . It is very likely that Dr. Smith was involved with health care at the church. Likewise, Dr. Eugene Gray Covington was a member of the Wayman A. M. E. Church in the early 20th century. . . . [He] moved to Bloomington in 1900 and practiced medicine there until his death in 1929 . . . . If Drs. Smith and Covington did not practice in a clinic at the church, then other unknown medical professionals in Bloomington many have. (Cabak, Groover, and Wagers 1995: 70-71)*

Cabak, Groover, and Wagers based their conclusion that health care was provided at the church primarily on the presence of a large number (560) of medicinal bottles collected during their archaeological work there. Comprising both prescription and patent medicine bottles, these constituted 6.5% of the total artifacts from the church site. The vast majority of these (493) came from the privy and the small refuse pit, where they made up 8.2% of the artifacts from the two features combined. In comparison, the 63 medicinal bottles from Feature 5 at the Barton Site comprise 2.6% of the 2,452 artifacts from the feature.

Statistical comparison of ceramic tablewares from the two sites underscores the relative affluence of the Barton family as reflected in their material possessions. Three main classes of ceramics were used at the dining table:

*whiteware* (a glazed white earthenware that often was decorated with colorful designs, either applied freehand or by a transfer-print technique similar to decal);

*ironstone* (a glazed white ware with a vitreous body, usually either plain or with a molded decoration in the rim area);

*porcelain* (true chinaware, with a highly vitrified, translucent body and a hard glaze, usually with colorful decoration).



Porcelain was appreciably more expensive than the other two; consequently the cheaper wares were used everyday in most households, the porcelain—often acquired as wedding presents—being reserved for special occasions. The same custom prevails in most American homes today.

TABLE 1. Ceramic sherd counts from Feature 5 at the Barton House compared to sherd counts from a privy and a trash-filled pit at the Wayman A.M.E. Church. Both samples are estimated to date within the period from the 1880s to the 1920s.

	<b>Barton House</b>	<b>Wayman A.M.E. Church</b>
Whiteware	336	775
Plain	197	718
Decorated	139	57
Ironstone	87	42
Plain	83	38
Decorated	4	4
Porcelain	122	4
Plain	48	3
Decorated	<u>74</u>	<u>1</u>
<b>Total Sherds</b>	<b>545</b>	<b>821</b>

Thus of the 545 sherds from the Barton Site sample, 217 (40%) are decorated, while only 62 (8%) of the Wayman Church sample are decorated. Porcelain sherds constitute 22% of the Barton sample but merely 0.5% of the Wayman sample. These figures demonstrate clearly that most of the ceramics in use by the Barton family between 1900 and 1920 were more expensive than those in use at the Wayman Church during approximately the same period. The occurrence of porcelain sherds, especially from Haviland teacups, in all levels of the feature fill suggests that porcelain was used frequently by the Bartons, and not only rarely on special occasions.

This small study in historical archaeology is typical of studies going on all over the country where research methods of the archaeologist and the historian are combined to explore the past. The artifacts collected at the Barton house constitute a set of data that augment historical records, both written and oral, about middle-class black families in Normal in the early decades of the 20th century. The artifacts and the field records that document exactly where they were found provide a unique window into the life style of the William Carey Barton family. Permanently curated at the McLean County Historical Society, these data will remain available for use by future scholars.



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## APPENDIX

## ARTIFACT INVENTORY, BARTON SITE

## 1994 SEASON

## FEATURE 4 (Barn floor)

	<u>30-50cm.</u>	<u>50-70cm.</u>	<u>70cm.-bottom</u>
<b>CERAMICS</b>			
FOODWAYS, SERVICE			
WHITEWARE			
Plain	1		
Blue edge	1		
PORCELAIN			
Plain, white	1		
FURNISHINGS/ACCESSORIES			
Flowerpot, terra cotta	1		
STRUCTURAL/HOUSEHOLD			
Tile, field	1		
<b>GLASS</b>			
FOODWAYS, STORAGE			
Jar, canning, green	11		
STRUCTURAL/HOUSEHOLD			
Window pane	2		
INDETERMINATE			
Clear	5		
White	1		
Amber	1		
<b>METAL</b>			
IRON			
Nail, wire	11		
Tack, round-head	2		
Hook	1		
BRASS			
Door key	1		

## FEATURE 5 (Privy pit)

## CERAMICS

FOODWAYS, PREPARATION  
YELLOWWARE, sponge decoration

1

FOODWAYS, SERVICE

## EARTHENWARE

Pitcher, small, glazed  
earthenware, poly-  
chrome rural scene,  
marked MADE IN  
AUSTRIA

12 (sherds from restored vessel)



40	The William Carey Barton Family	<u>30-50cm.</u>	<u>50-70cm.</u>	<u>70cm.-bottom</u>
WHITEWARE				
	Plain	188	9	
	Transfer-print, sherds			
	from several plates in 25 (cross-mended from all			
	same set (J&G Meekin)		three levels)	
	Transfer-print, misc.	16	24	33
	Molded design	8	4	7
	Molded, gilt rim	1		
	Flow blue	3		
	Hand painted	7		
	Stamped blue design	1		
	Gilt band at rim		7	3
STONEWARE				
	Plain	26	18	39
	Transfer-print		2	2
PORCELAIN				
	Transfer-print,			
	European	27	10	8
	Transfer-print,			
	molded, gilt	6	4	2
	Plain, European	21	3	24
	Molded design,			
	European	2	1	1
	Imari, polychrome	10	3	
FOODWAYS, STORAGE				
EARTHENWARE, crock,				
	Cylindrical, Albany			
	slip	25	10	2
STONEWARE, crock,				
	Salt-glazed	9	1	3
	Misc.			
	WHITEWARE, molded design		1	
FURNISHING/ACCESSORIES				
	Chamberpot, ironstone	3	1	
	Chamberpot lid, "			1
	Vase, ornamental,			
	glazed earthenware,			
	gray-green	4		
	Flowerpot, terra cotta	8		2
	Bowl, ornamental, yellow-			
	glazed earthenware	13	8	2
	Vase, ornamental,			
	yellow-glazed earthenware	3		2
STRUCTURAL/HOUSEHOLD				
	Doorknob, glazed earth-			
	enware, brown	1		
	Electrical insulator,			
	unglazed stoneware,			
	tubular, marked THOMAS	1		
	Tile, sewer or drainage	2		
PERSONAL				
TOBACCO PIPESTEM,				



	<u>30-50cm.</u>	<u>50-70cm.</u>	
white pipeclay			1
RECREATIONAL			
Marble, unglazed earthenware			1
GLASS			
FOODWAYS, SERVICE			
Tumbler	13	3	21
" , pale blue, hobnail design	4	1	6
Wineglass foot	1		
Pitcher	1		
Bowl, pressed design	4		17
FOODWAYS, BEVERAGE			
Milk, #6, SEALED, ONE PINT		1	
Milk, SNOW & PALMER COMPANY		1	
Whiskey flask	1	2	4
" " (base)	1		
" " , brown	1		
Wine, green (sherd)	3		2
" (?) , clear		1	
Beer, brown (sherd)	15	6	1
Soda, crown lid, clear	2		1
" , " " , green,			
H. QUOSICK, BLOOMINGTON, ILLINOIS		1	1
FOODWAYS, STORAGE			
BOTTLE			
Ketchup, screw-lid		1	
JAR			
Canning, screw-lid, green	194	85	82
Canning, screw-lid, clear	24		10
Lid, canning jar, opaque white	8	3	3
Lid, bowl, white, knob, molded design	2		1
Jelly, convex profile	4		2
Jelly, cylindrical, raised rim, patent dates on base	21	14	10
Condiment, cylindrical	1		
JAR, Complete			
Screw-lid, small, marked HORLICK'S MALTED MILK	1		
FURNISHINGS/ACCESSORIES			
Lamp chimney, plain	189	14	82
" " , etched decoration	10		
Lamp chimney, beaded rim	3	5	10
Lampshade, white, molded design	2	2	82
Vase, pink, cylindrical		4	
Vase, pink, pressed design	2		
Vase, brown, pressed design		1	
Vase, 3-legs, pressed design	1		



42	The William Carey Barton Family	<u>30-50cm.</u>	<u>50-70cm.</u>	<u>70cm.-bottom</u>
STRUCTURAL/HOUSEHOLD				
	Window pane	207		49
	Window pane, pressed, privacy	2		
CLOTHING				
	Button, white, 4-hole	1		
PERSONAL				
MEDICINAL BOTTLES (All with tooled lips unless otherwise noted)				
	Plain	3	3	5
	FOLEY'S HONEY & TAR			1
	PINEX	2		2
	MAN—THE CHA—	1		
	Brown, LIQUOZONE		2	
	SLOAN'S LINIMENT	2	1	
	MULFORD CHEMISTS, PHILADELPHIA	1		
	PARMINT	1		
	Machine-made lip		2	
	Screw lid	1		
	Body part, plain	16	13	
	Body part, B. F. STINSON & CO.	1	4	2
INK BOTTLE				
	CARTER'S, square	1		
	DIAMOND, “	1		
SHOE-BLACKING BOTTLE				
	FRENCH GLOSS	1		
COSMETIC, JAR				
	VASELINE		3	3
	VASELINE, screw cap	1		
	Plain, screw cap	1		2
	Plain, screw cap, white		2	4
	White, screw cap, BEAR on bottom		1	
	White, screw cap, —ER'S SALVE, CHICAGO on base	1		
	White, square	1		
	Lid, clear, to round cosmetic box, with metal rim		1	
	Lid (?), white	1		2
INDETERMINATE				
	Pressed (sherd)	2		
	Round, faceted, gemlike, set in thin sheet metal			1
	Misc. bottle/jar	185		
	Pink	3		
	White	1		
METAL				
IRON				
FOODWAYS, PROCESSING				
	Pot, enameled, bright blue	8		
	Pan, enameled, black- mottled		1	
	Pan, enameled, gray- mottled		1	
	Pot, enamel missing			1
FOODWAYS, SERVING				
	Plate (or pie pan)		1	



	<u>30-50cm.</u>	<u>50-70cm.</u>	
<b>FOODWAYS, STORAGE</b>			
Tin can		4	36
<b>FURNISHINGS/ACCESSORIES</b>			
Basin, gray-mottled enameled	1		1
Basin, enameled, blue and white, iron legs		1	
Lug from washpan		1	
Coathook	1		
<b>STRUCTURAL/HOUSEHOLD</b>			
Wire, heavy gauge	3	8	1
" , barbed	23	2	
Nails, wire	16		6
Can, paint (white) 1 qt. size			1
<b>PERSONAL</b>			
Tobacco can		1	1
<b>RECREATIONAL</b>			
Skate blade		1	
<b>INDETERMINATE</b>			
Misc. iron objects	15	2	11
Sheet iron	30	30	40
<b>ZINC</b>			
Canning-jar lids, screw-on	6	4	1
<b>BRASS</b>			
<b>FURNISHINGS/ACCESSORIES</b>			
Wick holder, from kerosene lamp	3	3	
Lug ear, from iron basin		1	
Bottle cap (?)	1		
Finial, flat, deco- rative	1		
Crumb pan		1	
<b>PERSONAL</b>			
Coin, Chinese	1		
<b>INDETERMINATE</b>			
Flat strip with ser- rated edge		1	
<b>COPPER</b>			
<b>STRUCTURAL/HOUSEHOLD</b>			
Nails, roofing, wire	5		
Wire, misc.	2	1	
<b>INDETERMINATE</b>			
Tube, 3/16" dia.	2		
<b>STONE</b>			
Slate (prob. shingle)	2		
<b>BONE</b>			
<b>CLOTHING</b>			
Button, 1 hole		1	
Toothbrush (?)			



44	The William Carey Barton Family	<u>30-50cm.</u>	<u>50-70cm.</u>	<u>70cm.-bottom</u>
	backing	1		
<b>SHELL</b>				
<b>CLOTHING</b>				
	Button, 2 holes	1		
<b>MISCELLANEOUS MATERIAL</b>				
	Rubber garden hose, fabric-lined, green			1
	Hard rubber (?) lid, octagonal, black, prob. attached to cork, em- bossed CARTERS INKS	1		
	Rubber ear syringe (?), white			4
	Rod of unknown material, white, painted blue, sheathed with thin metal	1		
<b>BIOTA</b>				
	Mammal bone, saw marks	6		1
	" " , unmarked	4	4	2
	Bird bone, chicken (?)	5	1	6
	Bivalve, marine	2		1
	Spiral shell, marine	2		
	Mussel, freshwater	1		
<b>FEATURE 6 (Small oval pit)</b>				
<b>CERAMICS</b>				
<b>FOODWAYS, PREPARATION</b>				
<b>STONEWARE</b>				
	Bowl, Albany slip		1	
<b>FOODWAYS, SERVICE</b>				
<b>WHITEWARE</b>				
	Plain	3	16	
	Transfer-printed	5		
<b>IRONSTONE</b>				
	Plain		4	
	Molded design	1		
	Gilt rim		1	
<b>PORCELAIN</b>				
	Plain		1	
	Molded design		1	
	Hand-painted		3	
<b>FURNISHINGS/ACCESSORIES</b>				
<b>IRONSTONE</b>				
	Chamber pot		28 (from same pot)	
<b>STRUCTURAL/HOUSEHOLD</b>				
	Brick	1	1	
<b>PERSONAL</b>				
	Pipestem, pipe clay		1	
<b>RECREATIONAL</b>				
	Dollhead, porcelain		1	



	<u>30-50cm.</u>	<u>50-70cm.</u>
<b>GLASS</b>		
FOODWAYS, PREPARATION		
FOODWAYS, SERVICE		
Tumbler		1
FOODWAYS, STORAGE		
Jar, canning, aqua	6	4
" " , clear		1
FOODWAYS, BEVERAGE		
Flask, whiskey	3	1
Bottle, beer, brown		3
FURNISHINGS/ACCESSORIES		
STRUCTURAL/HOUSEHOLD		
Window pane	2	3
CLOTHING		
PERSONAL		
MEDICINAL BOTTLE		
Plain	4	
RECREATIONAL		
INDETERMINATE		
Clear	13	12
Aqua	2	
White	1	
<b>METAL</b>		
IRON		
STRUCTURAL/HOUSEHOLD		
Nail, wire	20	1
INDETERMINATE		
Sheet-metal scraps	22	10
Misc.		2
BRASS		
LEAD		
INDETERMINATE		1
LEATHER		
Strip, with shoe eyes	4	
<b>BIOTA</b>		
Mammal bone	3	
Bird bone (chicken)	2	1
<b>FEATURE 7 (Ash layer)</b>		
<b>CERAMICS</b>		
FOODWAYS, SERVICE		
WHITEWARE		
Plain	3	5
Gilt luster	1	
PORCELAIN		
Plain	1	



46	The William Carey Barton Family	<u>30-50cm.</u>	<u>50-70cm.</u>	<u>70cm.-bottom</u>
	Hand-painted	4		
	FOODWAYS, STORAGE			
	STONEWARE			
	Jug, Albany slip		2	
	FURNISHINGS/ACCESSORIES			
	STRUCTURAL/HOUSEHOLD			
	Brick	2	1	
	PERSONAL			
	GLASS			
	FOODWAYS, SERVICE			
	FOODWAYS, STORAGE			
	Jar, canning, aqua	2	1	
	Lid, canning jar, white		1	
	Bottle, condiment	1		
	FOODWAYS, BEVERAGE			
	Soda, aqua	1		
	FURNISHINGS/ACCESSORIES			
	Lamp chimney	1	1	
	STRUCTURAL/HOUSEHOLD			
	Window pane	21	2	
	CLOTHING			
	Button, white, 4-hole	1		
	RECREATIONAL			
	Marble	1		
	INDETERMINATE			
	Clear	6	4	
	" , pressed	1		
	Aqua	2	6	
	White		1	
	METAL			
	IRON			
	STRUCTURAL/HOUSEHOLD			
	Nail, wire	12	8	
	Barbed wire	1		
	Bolt	3		
	Bracket	1		
	MISCELLANEOUS			
	Spike, railroad	1		
	BRASS			
	Button	1		
	ZINC			
	Lid, canning jar		1	
	STONE			
	Slate, roofing (?)	1		
	Whetstone	1		
	LEATHER			
	Shoe parts	4		



	<u>30-50cm.</u>	<u>50-70cm.</u>
<b>RUBBER</b>		
Button, hard rubber 4-hole	1	1
<b>BIOTA</b>		
Bone, mammal	13	1
Shell, conch	1	
<b>MISCELLANEOUS</b>		
Pigment, blue	1	
<b>TEST 4</b>		
<b>CERAMICS</b>		
<b>FOODWAYS, PREPARATION</b>		
<b>STONEWARE</b>		
Plain, green glaze	1	
" , Albany slip	1	
Bowl, salt-glaze, molded design	1	
Bowl, Bristol-glaze, blue sponge deco- ration	1	
<b>FOODWAYS, SERVICE</b>		
<b>WHITEWARE</b>		
Plain	135	
Molded design	2	
Flow blue	2	
Transfer-print	7	
Hand-painted	8	
Gold luster	2	
<b>PORCELAIN</b>		
Plain	8	
Hand-painted	11	
Luster, silver	1	
" , purple & gold	1	
<b>STRUCTURAL/HOUSEHOLD</b>		
Brick	9	
<b>PERSONAL</b>		
Pipe bowl, tobacco, pipe clay	1	
<b>RECREATIONAL</b>		
Doll, head	2	
" , arm	1	
Marble, glazed	1	
" , unglazed	3	
<b>INDETERMINATE</b>		
<b>EARTHENWARE</b>		
Terra cotta	11	4
Glazed, green	1	
<b>STONEWARE</b>		
Albany slip	5	1

GLASS	Glazed, green	1	
FOODWAYS, SERVICE			
	Tumbler	7	
	" , white	1	
	Bowl, pressed design	15	
	Wine glass, etched	9	
	Mug	1	
FOODWAYS, STORAGE			
	Jar, canning, aqua	51	9
	Lid liner, canning jar, white	12	
BEVERAGE			
	Flask, whiskey		1
	Soda, aqua, H. QUASICK	1	1
FURNISHINGS/ACCESSORIES			
	Lamp chimney	23	2
	Pendant, light fixture, pressed	1	
STRUCTURAL/HOUSEHOLD			
	Window pane	35	2
CLOTHING			
	Button, white, 2-hole	1	
	" , " , 4-hole	2	
PERSONAL			
	MEDICINAL BOTTLE (All with tooled lip)		
	Plain, aqua	3	
	" , amber	2	
	—MEDY, aqua	2	
INDETERMINATE			
	Clear	139	15
	Aqua	40	8
	White	23	4
	Amber	1	1
	Pink	1	1
	Cobalt blue	1	
METAL			
IRON			
	STRUCTURAL/HOUSEHOLD		
	Nail, wire	127	5
	Nail, machine-cut	5	
	Staple	2	
	Bolt	2	
	Bolt, with nut	1	
	Spike	1	
	Screw		1
	Ring	1	
	Wire	1	
	Washer	1	
	Bracket	2	
	INDETERMINATE		
	Sheet iron	8	
	Scrap	8	4
BRASS			
	FOODWAYS, PROCUREMENT		
	Shotgun-shell base	1	



	<u>30-50cm.</u>	<u>50-70cm.</u>
STRUCTURAL/HOUSEHOLD		
Nail, wire	1	
Ring, small	1	
INDETERMINATE		
Scrap	1	
UNKNOWN ALLOY		
Fork, dinner, 4-prong	1	
SHELL		
CLOTHING		
Button, 2-hole	1	
BIOTA		
Bone, mammal	4	
" , bird (chicken?)	20	2
Bone, unidentified	29	
MISCELLANEOUS		
Clinker, furnace	4	
Coal	1	
Mica	2	
<b>TEST 5 (A, B, C, D combined)</b>		
CERAMICS		
FOODWAYS, SERVICE		
WHITEWARE		
Plain	13	
Flow blue	3	
Transfer-print	1	
PORCELAIN		
Plain	1	
STRUCTURAL/HOUSEHOLD		
Brick	4	
RECREATIONAL		
Marble, porcelain	1	
STONEWARE		
Albany slip	1	
GLASS		
FOODWAYS, SERVICE		
Tumbler	2	
FOODWAYS, STORAGE		
Jar, canning, aqua	2	
Lid liner, canning		
jar, white	2	
STRUCTURAL/HOUSEHOLD		
Window pane	4	
RECREATIONAL		
Marble	1	
INDETERMINATE		
Clear	11	
Aqua	2	
Amber	2	
Green	2	

	<u>30-50cm.</u>
METAL	
IRON	
FURNISHINGS/ACCESSORIES	
Knife, kitchen (?)	1
STRUCTURAL/HOUSEHOLD	
Nail, wire	5
" , machine-cut	3
Tack	5
Staple	1
Spike, railroad	1
Screw	1
INDETERMINATE	
Sheet iron	3
<b>TEST 6</b>	
CERAMICS	
FOODWAYS, PREPARATION	
STONEWARE	
Bowl, Albany slip	3
FOODWAYS, SERVICE	
WHITEWARE	
Plain	27
Gold luster	1
PORCELAIN	
Plain	2
Transfer-print	1
RECREATIONAL	
Doll arm, porcelain	1
INDETERMINATE	
Terra cotta	1
GLASS	
FOODWAYS, SERVICE	
Bowl	2
FOODWAYS, STORAGE	
Jar, canning, aqua	10
Lid liner, canning	
jar, white	4
Bottle, WATKINS	1
STRUCTURAL/HOUSEHOLD	
Window pane	7
INDETERMINATE	
Clear	33
White	2
Privacy	2
METAL	
IRON	
STRUCTURAL/HOUSEHOLD	
Nail, wire	46
" , machine-cut	14
Tack	11
Nut	3
Washer	1
Wire	3
Wire, barbed	2
Bracket	1

30-50cm.30-50cm.

INDETERMINATE	
Sheet iron	4
Scrap	5
BRASS	
FURNISHINGS/ACCESSORIES	
Knob, small	1
Tub	1
STRUCTURAL/HOUSEHOLD	
Tack	1
BIOTA	
Bone, indeterminate	4
MISCELLANEOUS	
Pigment, blue	1
<b>TEST 7 (7, 7A, &amp; 7B combined)</b>	
<b>CERAMICS</b>	
FOODWAYS, SERVICE	
WHITEWARE	
Plain	14
Gold luster	1
STRUCTURAL/HOUSEHOLD	
Brick	1
INDETERMINATE	
STONEWARE	
Salt-glazed	1
Unglazed	1
GLASS	
FOODWAYS, SERVICE	
Plate	1
FOODWAYS, STORAGE	
Jar, canning, aqua	3
Lid liner, canning jar, white	4
STRUCTURAL/HOUSEHOLD	
Window pane	9
BOTTLE, MEDICINAL	
Plain	1
INDETERMINATE	
Clear	14
Aqua	6
White	5
Amber	1
Green	3
Blue	1
Privacy	1

## METAL

## IRON

## FURNISHINGS/ACCESSORIES

Knife handle	1
Coat hook	1
Lock part	3

## STRUCTURAL/HOUSEHOLD

Nail, wire	29
" , machine-cut	4
Tack	1
Screw	1
Wire	10

## INDETERMINATE

Bar segment	3
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## BRASS

## BIOTA

Bone, mammal	4
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## MISCELLANEOUS

Plaster scrap	2
Wood scrap	4

**TEST 8 (8, 8A, & 8B combined)**

## CERAMICS

## FOODWAYS, STORAGE

STONEWARE	
Crock, Albany slip	2
" , Bristol glaze	2

## FOODWAYS, SERVICE

WHITEWARE	
Plain	13
Transfer-print	2
Hand-painted	1

## STRUCTURAL/HOUSEHOLD

Tile, terra cotta	1
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## PERSONAL

Pipestem, pipe clay	1
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## RECREATIONAL

Doll head, porcelain	2
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## INDETERMINATE

## STONEWARE

Albany slip	1
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## GLASS

## FOODWAYS, STORAGE

Jar, canning, aqua	11
Lid liner, canning jar, white	3



30-50cm.30-50cm.

FOODWAYS, BEVERAGE	
Soda bottle	1
FURNISHINGS/ACCESSORIES	
Lamp chimney	1
STRUCTURAL/HOUSEHOLD	
Window pane	25
CLOTHING	
Bead, blue/green	1
INDETERMINATE	
Clear	43
Aqua	8
White	1
Red	1
METAL	
IRON	
FOODWAYS, PREPARATION	
Grate, cookstove	3 (all from same grate)
STRUCTURAL/HOUSEHOLD	
Nail, wire	64
" , machine-cut	1
Staple	3
Spike, railroad	1
Wire	6
Bolt	2
Washer	1
Hook	1
File	1
MISCELLANEOUS	
Crank, auto	1
INDETERMINATE	
Sheet iron	8
Scrap	12
BRASS	
Screw-eye	1
Lock part	1
ZINC	
Lid, canning jar	2
SHELL	
Button	1
BIOTA	
Bone, mammal	27
MISCELLANEOUS	
Plaster fragments	2
Concrete, molded, square	1

**TESTS 9, 9A, 9B, 9C, & 9D (combined)****CERAMICS****FOODWAYS, PREPARATION  
STONEWARE**

Bowl, Albany slip	2
Bowl, Bristol glaze	7
Bowl, Bristol glaze, sponge decoration, blue	13
Bowl, Bristol glaze hand-painted design	1

**FOODWAYS, SERVICE****WHITEWARE**

Plain	108
" , black glaze	1
Transfer-print	3
Flow blue	1
Gold luster	1
Gold/blue luster	1
Sponge design, blue	6
Hand-painted	9
Green-slipped	1

**IRONSTONE**

Plain	2
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**PORCELAIN**

Plain	20
Transfer-print	3
Hand-painted	16

**FOODWAYS, STORAGE  
STONEWARE**

Crock, Albany slip	9
Jug, " "	

**FURNISHINGS/ACCESSORIES**

Flowerpot, terra cotta	4
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**STRUCTURAL/HOUSEHOLD**

Brick	2
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**PERSONAL**

Pipestem, pipe clay	1
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**RECREATIONAL**

Doll head, porcelain	3
Pitcher, toy, porcelain	1

**INDETERMINATE**

Earthenware, terra cotta	11
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**GLASS****FOODWAYS, SERVICE**

Tumbler	1
Bowl, etched design	1
" , pressed design	6
Bowl, " " , white	1
Lid, " " , carnival, pink	1

52	The William Carey Barton Family		
		<u>30-50cm.</u>	<u>30-50cm.</u>
	Tumbler	1	
	FOODWAYS, STORAGE		
	Jar, canning	4	
	" , " , aqua	83	
	Lid liner, canning		
	jar, white	6	
	FURNISHINGS/HOUSEHOLD		
	Lamp chimney	35	
	STRUCTURAL/HOUSEHOLD		
	Window pane	93	
	PERSONAL		
	BOTTLE, MEDICINAL		
	Plain	3	
	" , amber	2	
	" , aqua	1	
	Green, BITTER QUELL	1	
	JAR, COSMETIC		
	Vaseline, screw lid	1	
	INDETERMINATE		
	Clear	143	
	Aqua	56	
	Amber	4	
	Green	3	
	Blue	1	
	Pink	1	
	White	7	
	Privacy	5	
	METAL		
	IRON		
	FOODWAYS, STORAGE		
	STRUCTURAL/HOUSEHOLD		
	Nail, wire	149	
	" , machine-cut	1	
	Spike, railroad	6	
	" , wrought	1	
	Bolt	1	
	" , with nut	3	
	Screw eye	1	
	Strap	5	
	Wire	19	
	INDETERMINATE		
	Sheet iron	2	
	Scrap	10	
	BRASS		
	STRUCTURAL/HOUSEHOLD		
	Screw	1	
	INDETERMINATE		
	Bar	1	
	Scrap	3	
	COPPER		
	Scrap	1	
	ZINC		
	Lid, canning jar	1	
	STONE		
	Shingle, slate	1	
	SHELL		
	CLOTHING		
	Button, 2-hole	1	
	BIOTA		
	Bone, mammal	15	
	MISCELLANEOUS		
	Seal, canning jar		
	rubber	1	
	Coal	2	
	Rod, carbon, from		
	dry-cell battery	1	
	TEST 10		
	CERAMICS		
	FOODWAYS, SERVICE		
	WHITEWARE		
	Bowl, plain	6	
	Bowl, sponge design,		
	blue	2	
	REDWARE		
	Bowl, slip-glazed	1	
	PORCELAIN		
	Bowl, plain	3	
	FOODWAYS, STORAGE		
	STONEWARE		
	Crock, Albany slip	1	
	STRUCTURAL/HOUSEHOLD		
	Brick, soft	1	
	" , hard	3	
	INDETERMINATE		
	Earthenware, terra		
	cotta	2	
	GLASS		
	FOODWAYS, SERVICE		
	Lid, bowl, pressed,		
	white	1	
	FOODWAYS, STORAGE		
	Jar, canning, aqua	7	
	FOODWAYS, BEVERAGE		
	Soda, aqua	4	
	" , " , PEORIA	1	
	FURNISHINGS/ACCESSORIES		
	Lamp chimney	2	



	<u>30-50cm.</u>
<b>STRUCTURAL/HOUSEHOLD</b>	
Window pane	12
<b>PERSONAL</b>	
<b>BOTTLES, MEDICINAL</b>	
Plain	1
<b>CLOTHING</b>	
Button, 4-hole	1
<b>INDETERMINATE</b>	
Clear	36
Aqua	14
Amber	4
White	3
<b>METAL</b>	
<b>IRON</b>	
<b>FOODWAYS, BEVERAGE</b>	
Cap, bottle, crown	1
<b>FURNISHINGS/ACCESSORIES</b>	
<b>STRUCTURAL/HOUSEHOLD</b>	
Nail, wire	1
Nail, machine-cut	36
Tack	2
Spike	1
Bolt	5
" , with nut	1
Chain link	1
Spring	1
Crank, small	1
Wheel, small	3
<b>INDETERMINATE</b>	
Scrap	1
<b>BRASS</b>	
Bracket	1
Light-bulb base	1
<b>BONE</b>	
<b>CLOTHING</b>	
Button, 4-hole	1
<b>BIOTA</b>	
Bone, mammal	3
<b>MISCELLANEOUS</b>	
Plaster fragment	4
Rubber, flat	1
<b>TEST 11</b>	
<b>CERAMICS</b>	
<b>FOODWAYS, SERVICE</b>	

	<u>30-50cm.</u>
<b>WHITEWARE</b>	
Plain	4
Transfer-print	1
Slip-decorated	1
<b>PORCELAIN</b>	
Plain	1
<b>FOODWAYS, STORAGE</b>	
<b>STONEWARE</b>	
Crock, Albany slip	4
<b>RECREATIONAL</b>	
<b>PORCELAIN</b>	
Doll part, porcelain	3
<b>GLASS</b>	
<b>FOODWAYS, SERVICE</b>	
Tumbler	1
Bowl, pink, carnival	1
<b>FOODWAYS, STORAGE</b>	
Jar, canning, aqua	5
<b>FURNISHINGS/ACCESSORIES</b>	
Lamp chimney	1
<b>STRUCTURAL/HOUSEHOLD</b>	
Window pane	25
<b>CLOTHING</b>	
Button, 4-hole	1
<b>INDETERMINATE</b>	
Clear	14
Aqua	6
White	4
Privacy	1
<b>METAL</b>	
<b>IRON</b>	
<b>STRUCTURAL/HOUSEHOLD</b>	
Nail, wire	36
Bolt	1
Wire	3
Bracket	1
Handle	1
Spring, mousetrap	1
<b>INDETERMINATE</b>	
Scrap	5
<b>BRASS</b>	
<b>STRUCTURAL/HOUSEHOLD</b>	
Nail	1
Tack	2
Rivet	1
<b>PERSONAL</b>	
Ring, finger	1
<b>TIN</b>	
Foil	1

30-50cm.**BIOTA**

Bone, mammal	10
" , chicken (?)	2

**MISCELLANEOUS**

Plaster fragment	1
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**POSTHOLE 1****CERAMICS****FOODWAYS, STORAGE****STONEWARE**

Bowl, Albany slip	1
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**FOODWAYS, SERVICE****WHITEWARE**

Plain	1
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**METAL****STRUCTURAL/HOUSEHOLD**

Bolt	1
Screw	1

30-50cm.**POSTHOLE 2****CERAMICS****STRUCTURAL/HOUSEHOLD**

Brick	5
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**MISCELLANEOUS**

Coal	1
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**POSTHOLE 3****CERAMICS****FOODWAYS, SERVICE****WHITEWARE**

Plain	4
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**GLASS****FOODWAYS, STORAGE**

Jar, canning, aqua	1
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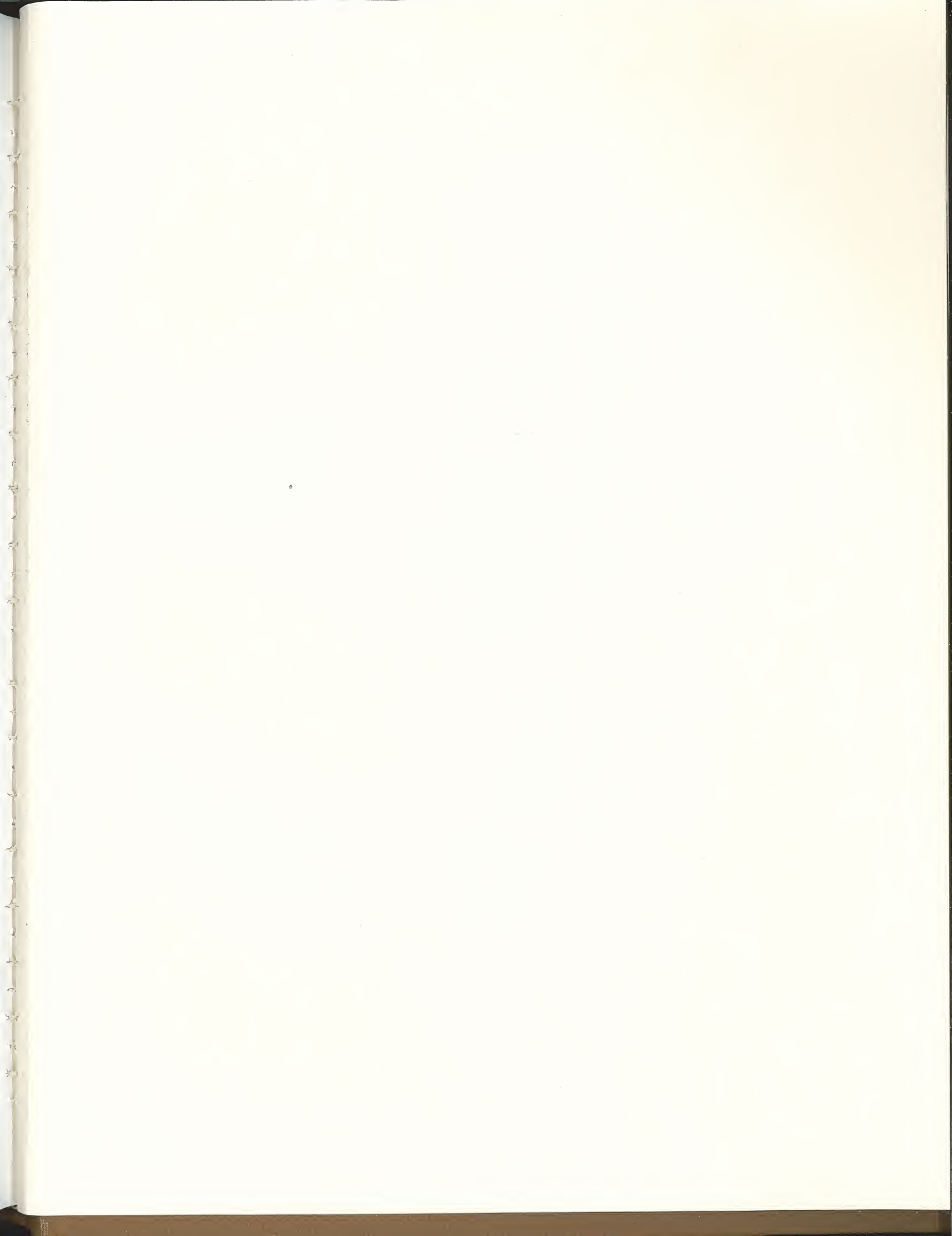
**INDETERMINATE**

Clear	1
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**BIOTA**

Bone, mammal	1
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**McLEAN  
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200 North Main St.  
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30-50cm.

INDETERMINATE	
Sheet iron	4
Scrap	5
BRASS	
FURNISHINGS/ACCESSORIES	
Knob, small	1
Tub	1
STRUCTURAL/HOUSEHOLD	
Tack	1
BIOTA	
Bone, indeterminate	4
MISCELLANEOUS	
Pigment, blue	1
<b>TEST 7 (7, 7A, &amp; 7B combined)</b>	
<b>CERAMICS</b>	
FOODWAYS, SERVICE	
WHITEWARE	
Plain	14
Gold luster	1
STRUCTURAL/HOUSEHOLD	
Brick	1
INDETERMINATE	
STONEWARE	
Salt-glazed	1
Unglazed	1
GLASS	
FOODWAYS, SERVICE	
Plate	1
FOODWAYS, STORAGE	
Jar, canning, aqua	3
Lid liner, canning jar, white	4
STRUCTURAL/HOUSEHOLD	
Window pane	9
BOTTLE, MEDICINAL	
Plain	1
INDETERMINATE	
Clear	14
Aqua	6
White	5
Amber	1
Green	3
Blue	1
Privacy	1

30-50cm.

METAL	
IRON	
FURNISHINGS/ACCESSORIES	
Knife handle	1
Coat hook	1
Lock part	3
STRUCTURAL/HOUSEHOLD	
Nail, wire	29
" , machine-cut	4
Tack	1
Screw	1
Wire	10
INDETERMINATE	
Bar segment	3
BRASS	
BIOTA	
Bone, mammal	4
MISCELLANEOUS	
Plaster scrap	2
Wood scrap	4
<b>TEST 8 (8, 8A, &amp; 8B combined)</b>	
<b>CERAMICS</b>	
FOODWAYS, STORAGE	
STONEWARE	
Crock, Albany slip	2
" , Bristol glaze	2
FOODWAYS, SERVICE	
WHITEWARE	
Plain	13
Transfer-print	2
Hand-painted	1
STRUCTURAL/HOUSEHOLD	
Tile, terra cotta	1
PERSONAL	
Pipestem, pipe clay	1
RECREATIONAL	
Doll head, porcelain	2
INDETERMINATE	
STONEWARE	
Albany slip	1
GLASS	
FOODWAYS, STORAGE	
Jar, canning, aqua	11
Lid liner, canning jar, white	3

30-50cm.

FOODWAYS, BEVERAGE	
Soda bottle	1
FURNISHINGS/ACCESSORIES	
Lamp chimney	1
STRUCTURAL/HOUSEHOLD	
Window pane	25
CLOTHING	
Bead, blue/green	1
INDETERMINATE	
Clear	43
Aqua	8
White	1
Red	1
METAL	
IRON	
FOODWAYS, PREPARATION	
Grate, cookstove	3 (all from same grate)
STRUCTURAL/HOUSEHOLD	
Nail, wire	64
" , machine-cut	1
Staple	3
Spike, railroad	1
Wire	6
Bolt	2
Washer	1
Hook	1
File	1
MISCELLANEOUS	
Crank, auto	1
INDETERMINATE	
Sheet iron	8
Scrap	12
BRASS	
Screw-eye	1
Lock part	1
ZINC	
Lid, canning jar	2
SHELL	
Button	1
BIOTA	
Bone, mammal	27
MISCELLANEOUS	
Plaster fragments	2
Concrete, molded, square	1

30-50cm.  
**TESTS 9, 9A, 9B, 9C, & 9D (combined)****CERAMICS****FOODWAYS, PREPARATION  
STONEWARE**

Bowl, Albany slip	2
Bowl, Bristol glaze	7
Bowl, Bristol glaze, sponge decoration, blue	13
Bowl, Bristol glaze hand-painted design	1

**FOODWAYS, SERVICE****WHITEWARE**

Plain	108
" , black glaze	1
Transfer-print	3
Flow blue	1
Gold luster	1
Gold/blue luster	1
Sponge design, blue	6
Hand-painted	9
Green-slipped	1

**IRONSTONE**

Plain	2
-------	---

**PORCELAIN**

Plain	20
Transfer-print	3
Hand-painted	16

**FOODWAYS, STORAGE  
STONEWARE**

Crock, Albany slip	9
Jug, " "	

**FURNISHINGS/ACCESSORIES**

Flowerpot, terra cotta	4
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**STRUCTURAL/HOUSEHOLD**

Brick	2
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**PERSONAL**

Pipestem, pipe clay	1
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**RECREATIONAL**

Doll head, porcelain	3
Pitcher, toy, porcelain	1

**INDETERMINATE**

Earthenware, terra cotta	11
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**GLASS****FOODWAYS, SERVICE**

Tumbler	1
Bowl, etched design	1
" , pressed design	6
Bowl, " " , white	1
Lid, " " , carnival, pink	1



	<u>30-50cm.</u>	
Tumbler	1	
FOODWAYS, STORAGE		
Jar, canning	4	
" , " , aqua	83	
Lid liner, canning jar, white	6	
FURNISHINGS/HOUSEHOLD		
Lamp chimney	35	
STRUCTURAL/HOUSEHOLD		
Window pane	93	
PERSONAL		
BOTTLE, MEDICINAL		
Plain	3	
" , amber	2	
" , aqua	1	
Green, BITTER QUELL	1	
JAR, COSMETIC		
Vaseline, screw lid	1	
INDETERMINATE		
Clear	56	143
Aqua	4	
Amber	3	
Green	1	
Blue	1	
Pink	7	
White	5	
Privacy		
METAL		
IRON		
FOODWAYS, STORAGE		
STRUCTURAL/HOUSEHOLD		
Nail, wire	149	
" , machine-cut	1	
Spike, railroad	6	
" , wrought	1	
Bolt	1	
" , with nut	3	
Screw eye	1	
Strap	5	
Wire	19	
INDETERMINATE		
Sheet iron	2	
Scrap	10	
BRASS		
STRUCTURAL/HOUSEHOLD		
Screw	1	
INDETERMINATE		
Bar	1	
Scrap	3	
COPPER		
Scrap	1	

	<u>30-50cm.</u>	
ZINC		
Lid, canning jar	1	
STONE		
Shingle, slate	1	
SHELL		
CLOTHING		
Button, 2-hole	1	
BIOTA		
Bone, mammal	15	
MISCELLANEOUS		
Seal, canning jar rubber	1	
Coal	2	
Rod, carbon, from dry-cell battery	1	

## TEST 10

## CERAMICS

## FOODWAYS, SERVICE

## WHITEWARE

Bowl, plain	6
Bowl, sponge design, blue	2

## REDWARE

Bowl, slip-glazed	1
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## PORCELAIN

Bowl, plain	3
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## FOODWAYS, STORAGE

## STONEWARE

Crock, Albany slip	1
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## STRUCTURAL/HOUSEHOLD

Brick, soft	1
" , hard	3

## INDETERMINATE

Earthenware, terra cotta	2
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## GLASS

## FOODWAYS, SERVICE

Lid, bowl, pressed, white	1
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## FOODWAYS, STORAGE

Jar, canning, aqua	7
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## FOODWAYS, BEVERAGE

Soda, aqua	4
" , " , PEORIA	1

## FURNISHINGS/ACCESSORIES

Lamp chimney	2
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	<u>30-50cm.</u>		<u>30-50cm.</u>
STRUCTURAL/HOUSEHOLD		WHITEWARE	
Window pane	12	Plain	4
PERSONAL		Transfer-print	1
		Slip-decorated	1
BOTTLES, MEDICINAL		PORCELAIN	
Plain	1	Plain	1
CLOTHING		FOODWAYS, STORAGE	
Button, 4-hole	1	STONEWARE	
INDETERMINATE		Crock, Albany slip	4
Clear	36	RECREATIONAL	
Aqua	14	PORCELAIN	
Amber	4	Doll part, porcelain	3
White	3		
METAL		GLASS	
IRON		FOODWAYS, SERVICE	
FOODWAYS, BEVERAGE		Tumbler	1
Cap, bottle, crown	1	Bowl, pink, carnival	1
FURNISHINGS/ACCESSORIES		FOODWAYS, STORAGE	
STRUCTURAL/HOUSEHOLD		Jar, canning, aqua	5
Nail, wire	1	FURNISHINGS/ACCESSORIES	
Nail, machine-cut	36	Lamp chimney	1
Tack	2	STRUCTURAL/HOUSEHOLD	
Spike	1	Window pane	25
Bolt	5	CLOTHING	
" , with nut	1	Button, 4-hole	1
Chain link	1	INDETERMINATE	
Spring	1	Clear	14
Crank, small	1	Aqua	6
Wheel, small	3	White	4
INDETERMINATE		Privacy	1
Scrap	1	METAL	
BRASS		IRON	
Bracket	1	STRUCTURAL/HOUSEHOLD	
Light-bulb base	1	Nail, wire	36
BONE		Bolt	1
CLOTHING		Wire	3
Button, 4-hole	1	Bracket	1
BIOTA		Handle	1
Bone, mammal	3	Spring, mousetrap	1
MISCELLANEOUS		INDETERMINATE	
Plaster fragment	4	Scrap	5
Rubber, flat	1	BRASS	
TEST 11		STRUCTURAL/HOUSEHOLD	
CERAMICS		Nail	1
FOODWAYS, SERVICE		Tack	2
		Rivet	1
		PERSONAL	
		Ring, finger	1
		TIN	
		Foil	1



30-50cm.**BIOTA**

Bone, mammal	10
" , chicken (?)	2

**MISCELLANEOUS**

Plaster fragment	1
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**POSTHOLE 1****CERAMICS****FOODWAYS, STORAGE****STONEWARE**

Bowl, Albany slip	1
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**FOODWAYS, SERVICE****WHITEWARE**

Plain	1
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**METAL****STRUCTURAL/HOUSEHOLD**

Bolt	1
Screw	1

30-50cm.**POSTHOLE 2****CERAMICS****STRUCTURAL/HOUSEHOLD**

Brick	5
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**MISCELLANEOUS**

Coal	1
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**POSTHOLE 3****CERAMICS****FOODWAYS, SERVICE****WHITEWARE**

Plain	4
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**GLASS****FOODWAYS, STORAGE**

Jar, canning, aqua	1
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**INDETERMINATE**

Clear	1
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**BIOTA**

Bone, mammal	1
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